

MUSIC & DRAMA

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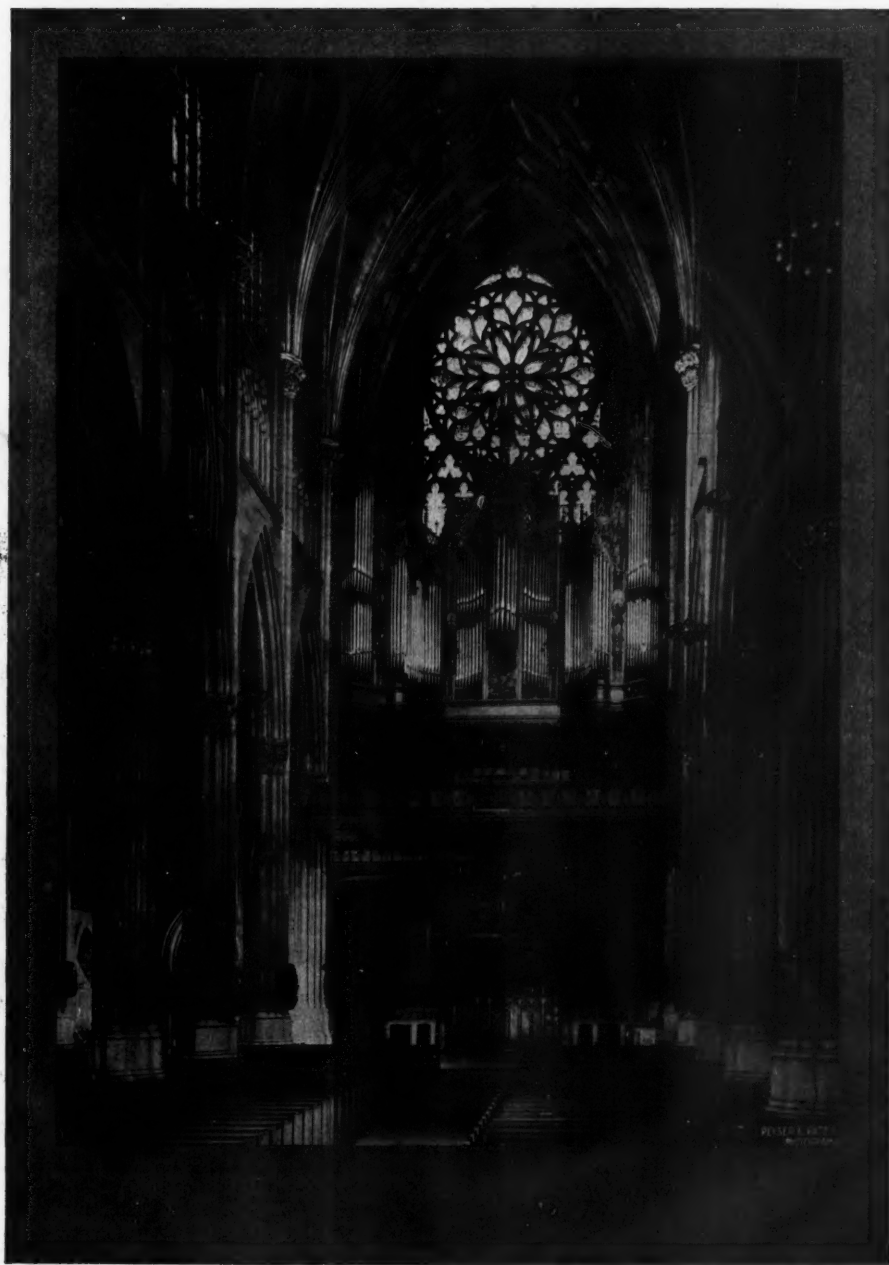
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MARCH 1930
Vol. 13 - No. 3

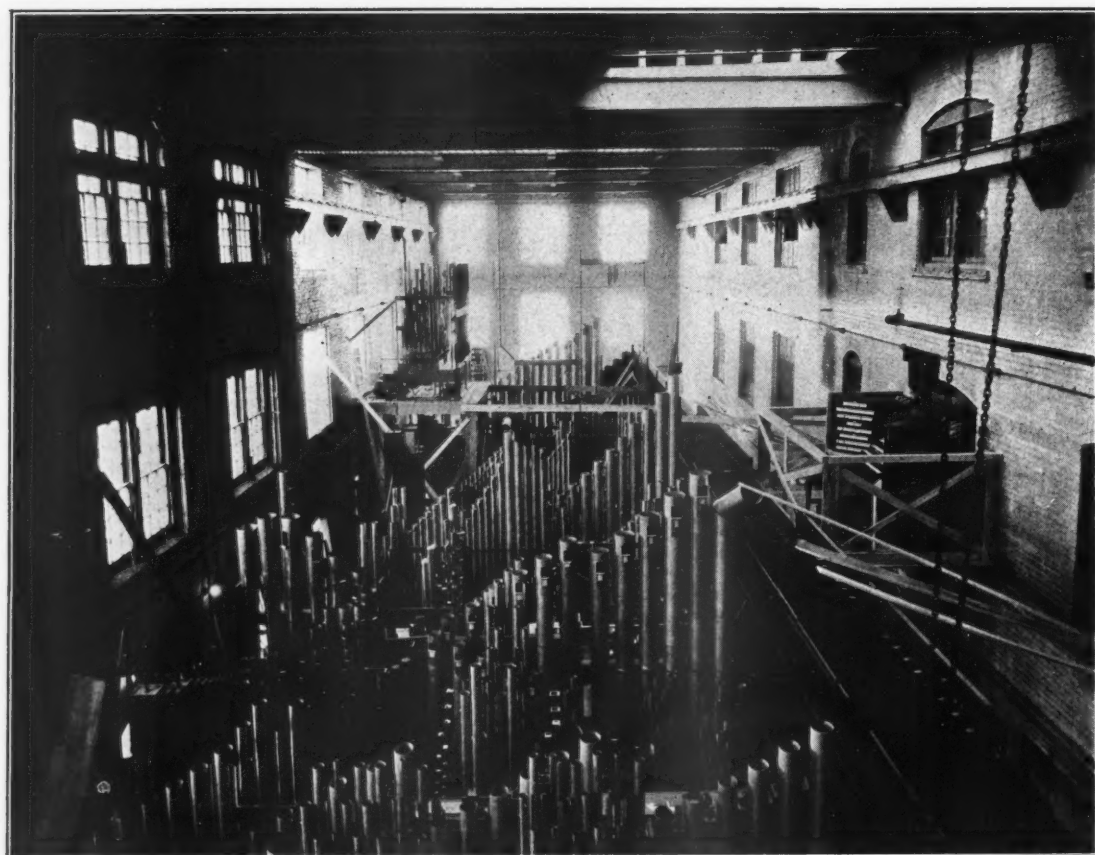
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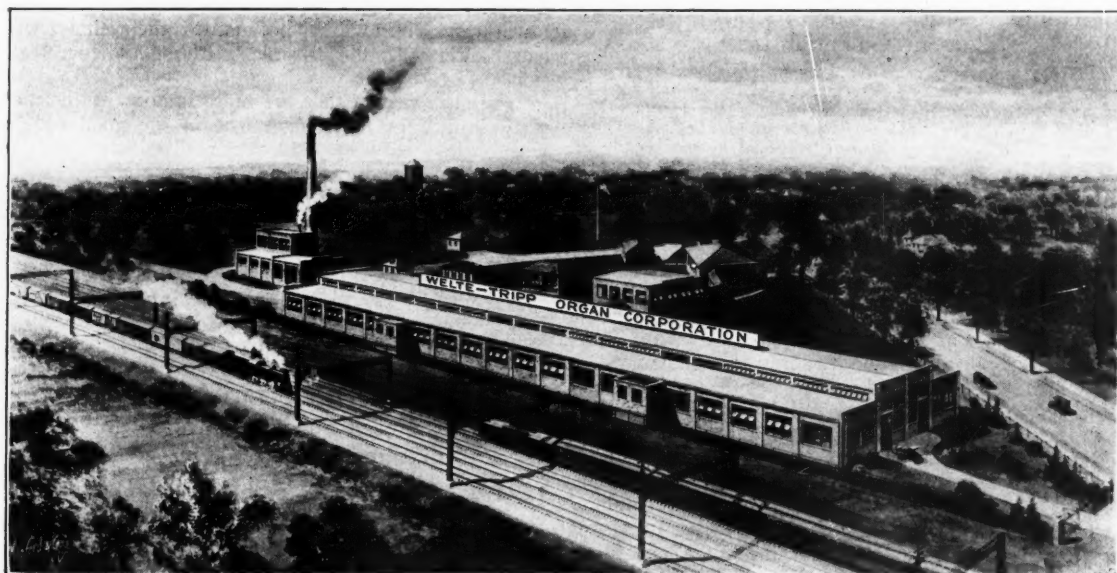
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Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow, when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF APRIL—

THE MONTH is richer in war than in music, for it saw the beginnings of our Civil War, Spanish War, and World War. And as this is being written, they are holding a conference in London to prevent further wars. Wars will be prevented only when people of the world want them to cease. We can all hasten that day by gentle persistence in preaching the delights of peace on all occasions.

De Koven's setting of the "Recessional" is timely; not difficult; it is the only one known to the general public.

Mr. Frysinger has contributed many organ numbers, most of them within easy reach of all players, and tuneful enough to be interesting to congregations; we mention but a few of the most melodious: Berceuse, Ditson; Canzona, Chant Sans Paroles, Chant Seraphique, Forest Whispers, (unusually attractive), Gethsemane (highly appropriate at this season), Meditation, Reverie (useful with Chimes for accent), and Traumlied, all by Fischer; and among the more brilliant numbers are the Deo Gratias, Fischer; Liberty March, Presser; Scherzo Symphonique (not so easy to play), Fischer; and the Templars March, Presser. Mr. Frysinger has tried to fill a vast need, in supplying melodious and fairly easy pieces for the majority of organists; and all the selections named are more than worthy of use.

Mr. Gaul (born in New York City, don't forget; Pittsburgh groweth too proud) has supplied much music for organ and much for choir and much for choral clubs. Some of the organ pieces have titles that suggest them for use quite appropriately this month: From the Southland, Gray; Chant for Dead Heroes, Gray; Chant Triomphale, Ditson; Easter with the Pennsylvania Moravians, Fischer; Easter Morning on Mt. Rubidoux, Fischer. We cannot see why Cantique d'Amour, Summy, is not used more frequently; it is slightly difficult, but it has sparkling melody and plenty of variety.

Mr. Dethier, a brilliant organist now retired to the seclusion of the faculty of the Institute of Musical Art in New York City, has many organ compositions, some of them supremely effective. The Brook, Fischer, is as fine a piece of descriptive music as we know, though it is difficult to play; and Scherzo in E-flat is another most delightful piece of music, also slightly difficult. Among the easy melody pieces are Album Leaf, Andante Cantabile, Aria (very serious and in classic mood), Lied, Pensee Printaniere, Reverie. Allegro Appassionato is for those who have considerable technic and like to work on music that gets somewhere; Allegro Giocoso is in playful mood, 6-8 rhythm; Passacaglia, awarded first prize at the Music Teacher's National Convention in 1897; Christmas, built on hymn-themes, and one of the finest Christmas preludes in existence. All Dethier's compositions are published by J. Fischer & Bro.

Bossi is a rather severe composer; much depends upon the player's registration and artistry in interpretation. Yet the compositions are worthy and enjoy wide use.

Fischer has published Alla Marcia, fairly difficult; Ave Maria; Solo di Clarinetto. Church has published the set of three Scenes from the Life of St. Francis (Fervor, Colloquy with the Swallows, Beatitude) which require much work, but which, because of their titles, will at least begin with the advantage of an audience's attention.

When we realize that the most famous of the motion picture theaters featuring music in the good old days, was opened only in 1916, we realize how times have changed. It is a sermon in itself on the necessity and advantages of seeing to it that our repertoire of offerings to the public keep pace with the changing times in which we live. Those who investigate the music of Messrs. Frysinger and Dethier will be surprised at the wealth of material available, all the way from the very easy to the very difficult, and all of it written by living composers of our own present day.

Church Music

Prepared with Special Consideration to the Requirements of the Average Chorus and the Quartet Choir

A GUIDE FOR PURCHASERS

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

o.u.—organ accompaniment, unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

—LENT and PALM SUNDAY—

Faure's "THE PALMS" remains at the top, from the public's viewpoint. There are many versions and many translations, some of them terrible. We might dodge the translation difficulty by playing it on the organ.

Grainer's "HOSANNA," should there be any choirs not acquainted with it, is another old stand-by that refuses to wear out. It is highly effective in the Schirmer edition for chorus. We must admit, whether we like these tuneful things or not, that they are the ones that have made the public pay organists and choirs for making music in churches. And a little tune now and then does no harm.

H. LEROY BAUMGARTNER: "MY KING RODE IN THROUGH THE CITY GATES," c. 16.vd. If this anthem proves anything near as effective as the Composer's Easter anthems, it will be the outstanding gem for Palm Sunday. The Composer knows how to write for voices, and the only way to discover exactly how effective the results are, is to have the anthem sung by a chorus—which the reviewer is not equipped to do. There are only a few places where the effects are so obvious as to show on the surface. There is a genuine 3-staff organ accompaniment, and it's not a mere doubling of the voice parts either; it is a genuine accompaniment. Everything good that can be said in an analysis, may be truthfully said here; the only point is as to how well it goes over vocally. Basing a prediction on past performance, we are inclined to recommend this anthem most strongly to every competent chorus choir. Gray, 1930, 20c.

GEORGE B. NEVIN: "THE WORDS ON THE CROSS," 13p. c. md. A moderately easy setting, with much variety of material and treatment, including a Bach Chorale interpreted as the "Passion Chorale." There are passages for 4-part men's chorus. It looks quite interesting and would seem to be one of the Composer's best works. Ditson, 1930, 20c.

—CANTATA—

E. H. THIMAN: "THE LAST SUPPER," 34p. me. A Lenten cantata that may be used any time during the



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church year, and gives evidences of much musical worth. The Composer suggests its use as a "prelude to the Communion Service" and the suggestion is interesting; what church will make the innovation of a service consisting purely of this worthy cantata and the simple Communion Service immediately following; plus benediction and postlude? Could there not be more variety in the form of our services? Novello, 1930, 1/6.

—NEW EASTER ANTHEMS—

WILLIAM BILLINGS: "THE LORD IS RISEN TODAY," cu. 7p. me. 6-part. A rather brilliant sort of an anthem, with peculiar flavor that makes it quite attractive for Easter. Given good resonant vocal tone, the anthem will be highly effective; the text, beginning in the same old way, makes a decided change for the better in the second half and ends with a real meaning. It is one of the best of the season's crop and deserves to be universally used; it is a Joseph W. Clokey arrangement. Fischer, 1929, 15c.

F. C. BORNSCHEIN: "BEHOLD THE ROCK IS ROLLED AWAY," cq. 7p. me. With Chimes. A "joyous" anthem, where the mood must be created by the spirit and tempo of the singing, together with a bright and cheerful accompaniment. For the most part it is straightforward writing, with imitative contrapuntal passages freely used in the latter half. It reaches a fine climax at the end, with Chimes, and altogether makes a good Easter anthem. Ditson, 1930, 15c.

DR. GEORGE HENRY DAY: "ANGELS ROLL THE ROCK AWAY," cq. t. 8p. md. Another brilliant Easter anthem that must rely largely upon the mood and tempo of the singing. The individual voice-parts keep moving, and the Composer calls for some staccato work here and there—the most difficult thing on earth to induce a church choir to do. Why should church choirs be afraid of a good snappy staccato style when it is so clearly called for by the music and text? This number looks like a fine contribution to Easter repertoire. White-Smith, 1930, 16c.

HEALEY WILLAN: "RISE UP MY LOVE MY FAIR ONE," cu. 3p. d. It's a "liturgical motet," the copy says. It has no rhythm; it has no melody, or else it has four distinctly non-related melodies; it does have character—whether you like the character or not, is up to you. We don't. But when a man like Dr. Willan writes a thing like this, it's time for reviewers to keep silence and Music Doctors to investigate the product. All our Mus. Doc. organists will have choirs capable of doing something fine with this. Oxford, 1929, 15c.

Folk-Motive, arr. Harvey B. Gaul: "SPANISH EASTER PROCESSION," women's voices, 3p. me. Something of peculiar flavor, that needs a pretty good setting to make it effective. Ditson, 1930, 15c.

Negro Spiritual, arr. Harvey B. Gaul: "JEDUS IS RISEN," cu. 8p. md. With bass and tenor solos against the chorus. Another work of peculiar flavor, but fine and appealing. If the church exists to worship God, we cannot by any stretch of the imagination call this appropriate church music; but if the church exists, as we believe it does, to help develop in mankind all that is fine and noble and good, then there is no reason why we should not be as joyful and exuberant in church over church matters as we are in a base-ball stadium over base-ball. There are those who believe the church will lose out unless it claims Divine origin and purpose; personally, we're not among them. We believe the church as an instrument for the help of mankind will find its greatest usefulness and greatest Divine approval. We therefore endorse this gay and festive anthem as worthy of use. And why shouldn't church people and

church music be happy and gay? It's not an easy anthem, nor is it unnecessarily difficult. Any good choir can do it. Ditson, 1930, 15c.

ALFRED WOOLER: "THE RESURRECTION LIGHT," 5p. c. s. me. An unusually bright, cheerful Easter anthem, tuneful, rhythmic, and certain to be attractive to the hard-working chorus and the congregation. It would make an excellent processional, for the soprano solo could easily be turned into a unison, and indeed its cheerfulness demands a lusty singing. The volunteer choir is especially urged to use this fine anthem. Schmidt, 1930, 12c.

—EASTER MUSIC OF OTHER YEARS—

Good music doesn't die. In fact a piece of music that can live ten years is thus proved superior. Oliver King's "I AM HE THAT LIVETH," Schirmer, 12c, is 31 years old, yet it is a sterling combination of baritone solo, hymn-tune, brilliant choral theme, finely contrasting choral passage, and an excellent text; any good choir can do it.

H. Leroy Baumgartner's "THE CONQUEROR," c. 8p. vd. Ditson, 1929, 15c, is one of the finest Easter anthems and it has a genuine organ 3-staff accompaniment. Every good choir should have it.

Joseph W. Clokey's "HYMN EXULTANT," c. 9p. Gray 1922, 15c, is another superb contribution. There is a remarkably fine solo for medium voice. Every good choir should have it.

Horatio W. Parker's "LIGHT'S GLITTERING MORN," 13p. c. b. md. Schirmer, 1894, 20c, is another fine old gem that can be used over and over again. Again the text is as fine as the music.

George Henry Day's "THE RISEN CHRIST," c. t. 8p. md. Schmidt, 1928, 12c, is another of the great successes of modern Easter repertoire. Music of this character gives real meaning to an Easter service.

H. Leroy Baumgartner's "SAY NOT THAT CHRIST IS DEAD," 10p. c. vd. Ditson, 1927, 15c, is even better than the other Baumgartner number, though it is as difficult as church music dare be. There is a depth of expression that doesn't exist in many anthems.

The Normandy carol arr. Harvey B. Gaul, "THE THREE HOLY WOMEN," 3p. cu. me. Ditson, 1904, 12c, is an easy work for sake of contrast, being a solemn hymn-like carol with fine choral writing for effectiveness.

F. N. Shackley's "WELCOME HAPPY MORNING," 10p. s. c. me. Schmidt, 1904, 12c, is a rhythmic contribution for volunteer choirs that can do fairly good work, and yet must interest a congregation with their offerings. Its chief assets are tunefulness and rhythm.

Pietro Yon's "CHRIST TRIUMPHANT," Fischer, is available in many arrangements—anthem, solo, organ—and effective in each. It has that emphatic and original note of triumph which makes it stand out above ordinary Easter music. As a solo number, it needs a big voice, preferably baritone. It is not difficult.

Philip James' "HAIL DEAR CONQUEROR," (Schirmer, we believe) is a most sterling work, quite difficult, but ranking with the very finest anthems. It needs a fine big chorus.

—ORGAN—

Among the organ works, Harvey B. Gaul has two Easter titles, both by Fischer, 60c each, that have been widely used: *EASTER MORNING ON MT. RUBIDOUX*, *EASTER MORNING WITH THE PENNSYLVANIA MORAVIANS*. They make excellent tone pictures, and are not very difficult.

Mr. Yon's CHRIST TRIUMPHANT (Fischer) makes use of the Chimes, preferably a loud set that can dominate the full organ; if no such Chimes are available, a full Echo Organ against the normal Chimes produces the same effect. It is a colorful work.

Edward F. Johnston's *RESURRECTION MORN*, Fischer, 75c, is an easy work, slightly in the mood of his famous *EVENSONG*, and it can be widely used.

Handel's "*HALLELUJAH CHORUS*" is frequently used as an organ solo and strikes a fine note of triumph for the Easter service. The solo, "*I KNOW THAT MY REDEEMER LIVETH*," will hardly be forgotten.

Carl F. Mueller's *PAEAN OF EASTER*, White-Smith, 1929, 50c, employs two Easter hymn-tunes in free style, and closes triumphantly on full organ. It is fairly difficult for the average player.



J. CHRISTOPHER MARKS

BRIEF REVIEWS OF SOME OF HIS MANY CHURCH COMPOSITIONS ESPECIALLY USEFUL TO THE AVERAGE CHOIR

"*PRaise THE LORD*," 10p. c. a. me. A vigorous praise anthem with abundant sparkle and brilliance, clean-cut rhythm, and a very melodious contralto solo in the middle for contrast. Immediately after the solo is a brief section of new material which, for the sake of better form, or brevity, can easily be omitted, passing immediately to the normal third section where the original theme is restored. Everybody will like it, and a volunteer chorus can especially delight in it. Church, 16c.

"*LOVE DIVINE*," 10p. cq. s. b. me. Another easy anthem for the average chorus, as well as for the average congregation. It is tuneful, bright, cheerful, rhythmic. This sort of music encourages volunteer choirs to work harder, and an important advantage is that it saves rehearsal time for the more difficult works, for cantatas, etc. No padding about it; just a good, musical setting of the text. Church, 16c.

"*O LORD SUPPORT US ALL THE LONG DAY*," 6p. cq. e. A quiet, reposeful anthem, that is simple enough and musical enough to make a most satisfactory response at the close of the service, especially if its second half be omitted. The text was not written as a response, but is more effective as such than many texts that were so written. As a complete anthem, with both halves, it is interesting throughout and will make a good number for contrast with the brilliant anthem of the service. It will be fine unaccompanied. Church, 12c.

"*SIX VESPER HYMNS*," 8p. cqu. e. Here is as good a collection of response-material as we know of. Simple, sincere, warm-hearted music that is genuinely expressive, gives opportunity for effective singing, and can be used in any service. It is pretty largely the responses that enrich a service; big anthems are all well enough, but they do not round out a service. These six numbers are all good. Ditson, 12c.

"*SING UNTO GOD*," 10p. cq. b. me. Another vigorous praise anthem, rhythmic, melodious, and interesting to the average congregation and choir. The section where the bass sings against the rest of the choir in unison, lends itself equally well to quartet use. Church music is too often inclined to be so technical and proper that it neglects to be cheerful and interesting, and these latter qualities are of more use in our non-church-going age. Here is a delightful anthem well worth using every year. Church, 16c.

TUNING-UP EXERCISES

HARPER C. MAYBEE

Here is a 14-page booklet of exercises for choirmasters which, if we know anything about choirs, is precisely what virtually every one of them needs and needs badly. Faulty tone is the defect of almost every body of singers; individual tone may be fine, but the ensemble is far short of it. "You can drive a horse to death the first half

hour; you can kill a rehearsal in the first fifteen minutes; you can ruin a concert in the first five minutes." The gospel truth and nothing else. We all realize the necessity for tone drills, but many of us need some sort of a guide, an instigation, the support of some outside authority. Here it is, in the form most useful. The book could be ten times larger and not exhaust the subject, but it is large enough to give the start. It is recommended to every choirmaster. Ditson, 25c.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: A. Arensky, arr. G. B. Nevin: *The Cuckoo*, 2p. e. Fischer, 50c.

W. D. Armstrong: *Chromatic Choral*, 2p. e. Hymn-tune style. Presser, 30c.

Do.: *Hymn of Faith*, 4p. me. Presser, 40c.

Do.: *Postludium*, 3p. e. Presser, 35c.

Do.: *Prayer*, 2p. e. Presser, 30c.

E. Commette: *Allegretto*, 6p. me. Simple rhythm and melody predominate delightfully. Presser, 50c.

R. Diggie: *Morning Serenade*, 6p. Another fine rhythmic piece, easy to play. Presser, 50c.

S. C. Foster, arr. G. B. Nevin: *A Dream Mood*, 3p. me. Based on a song theme. Fischer, 50c.

J. F. Frysinger: *Harmonies du Soir*, 4p. e. For fine use of Chimes and Harp. Presser, 40c.

C. Harris: *Berceuse*, 2p. e. Presser, 30c.

R. Kinder: *A Reminiscence*, 6p. me. Presser, 50c.

Do.: *A Song of the Stars*, 5p. me. Good opportunity for Chimes on the accent; Harp called for. Presser, 50c.

G. B. Nevin: *Souvenir Romantique*, 5p. e. Presser, 50c.

L. B. McWood: *At Evening*, 4p. me. Fischer, 60c.

M. Pallatt: *Spirit of Youth*, 6p. me. Presser, 50c.

J. H. Rogers: *Sonatina*, 13p. md. Presser, 80c.

E. H. Sheppard: *Chant Joyeux*, 4p. e. Presser, 40c.

R. S. Stoughton: *Vespéral*, 5p. me. Presser, 50c.

ORGAN-PIANO: C. Franck, arr. H. F. Schwab: *Piece Heroique*, 21p. d. A fine contribution. Gray \$2.50.

ANTHEMS: J. S. Bach: "*Cum Sancto Spiritu*," from Bm Mass, 5-part, Latin text only, 21p. d. Ditson, 25c.

Do.: "*In Deepest Grief*," the final chorus from the "St. Matthew," 14p. md. 8-part. Ditson, 20c.

Do.: "*Et Incarnatus Est*," Bm Mass, 5-part, 6p. me. Latin text only. Ditson, 15c.

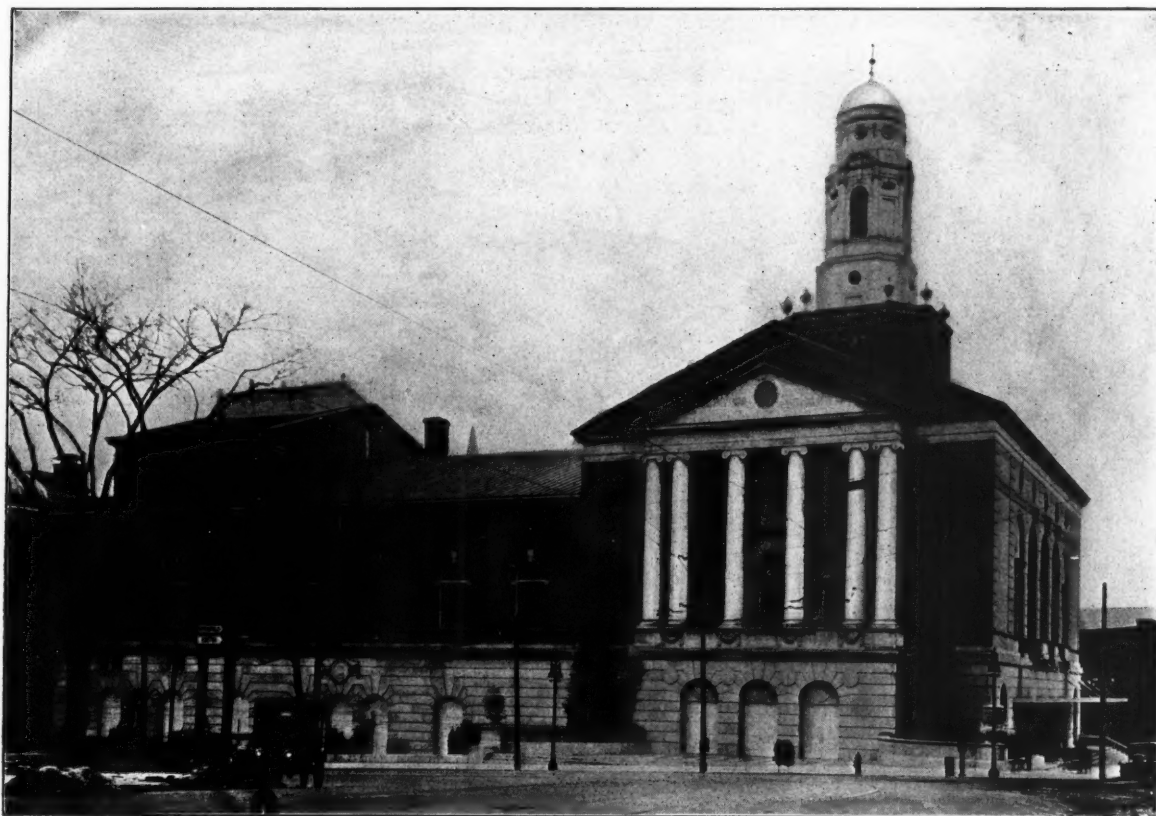
A. Batten: "*Deliver us O Lord*," and "*O Praise the Lord*," 5p. me. Oxford, 12c for both.

A. G. H. Bode: "*Thy Peace shall be as a River*," cq. s. e. Pond, 15c.

H. E. Darke: "*Even Such is Time*," and "*O Gladsome Light*," both worthy examples of church music, unaccompanied. Oxford, 10c and 12c.

A. Halter: "*Benedictus es, Domine*," 5p. cq. e. Simple but inviting. Pond, 15c.

A U S T I N



THE HORACE BUSHNELL MEMORIAL HALL, HARTFORD, CONN.

The Organ of 112 Stops in this Auditorium is, we believe, an unusual example of a dignified, sufficiently brilliant and well balanced ensemble without sacrificing the character of any individual voices desirable in a concert instrument of its size.

Concerts by prominent Organists will be broadcast through Station WTIC, Hartford, Conn.

Mr. Chandler Goldwaite who played the opening recital on the organ writes us as follows:

Austin Organ Co.
Gentlemen:

New York,
Jan. 22, 1930.

On January 13th I had the pleasure of opening your fine instrument in the Bushnell Memorial Auditorium. This adds another to the list of fine organs you have built for concert halls in this country, and is another artistic achievement in the annals of the Austin Organ Co.

The organ is beautiful in many ways. The diapasons have a real sweetness of tone which impressed me greatly. The flute work is splendidly voiced and the soft stops are some of the most beautiful I have ever heard.

I was also much pleased with the new Austin swell shades. They work quickly, never slam and give splendid expression.

All in all this organ is one of the best examples of its type I have ever had the pleasure of playing and I look forward to hearing it again.

Very truly yours,

(Signed) Chandler Goldthwaite.

AUSTIN ORGAN CO.

Hartford, Conn.

J. Redford: "Rejoice in the Lord Alway," 6p. cqu. Something worth looking over. Oxford, 12c.

Trad., arr. J. W. Clokey: "Camp Meetin' Song," 6-part chorus unaccompanied. Fischer, 15c.

Spiritual, arr. J. W. Clokey: "Cross it for Yourself," 6-part cu. Under the same cover, "Mary Wore Three Links of Chain," 6-part cu.. "Zek'l saw de Wheel," 6-part cu. Fischer, 20c for all.

MEN'S VOICES: Stainer, arr. G. B. Nevin: "God so loved the world," cqu. 6p. me. Ditson, 15c.

CANTATA: Lily Strickland: "St. John the Beloved," 66p. An unusually interesting and useful work; orchestral parts rentable. Fischer, \$1.

SONGS: CHURCH: W. S. Sterling: "Ride on," 6p. h. me. For Palm Sunday, in minor key. Gray, 50c.

CHORUSES: SECULAR: Joseph W. Clokey arrangements: "'Tis But a Little Faded Flower," J. R. Thomas, 6-part, cu. 4p. With "Swinging neath the Apple Tree," O. P. Barrows, 6-part, cu. 3p. Fischer, 15c.

Do.: "I Dream of Jeannie," S. C. Foster, 6-part, 3p. cu. "Nelly was a Lady," Foster, 2p. 6-part. The latter ought to make the better appeal. Fischer, 15c.

Do.: "Cousin Jedediah," H. S. Thompson, 4p. 6-part, cu. The old folk-tune that all the older Americans will remember, and many of them have themselves sung in the choir concerts of the good old days. Fischer, 12c.

Do.: "Cocaine Lil," 6-part, 8p. md. cu. This number calls for pretty good choral work, and has abundant opportunities for effects, all arranged with masterly skill. Fischer, 15c.

Do.: "Frankie and Johnny," "a bar-room classic," with humorous text, tragedy, comedy, and the use of Chicago's favorite instrument, the gun. 6-part, 16p. md. Worth a lot of work, and gives a good choir room for all sorts of effects. "The story has no moral, the story only goes to show that they aint no good in men." This would seem to be the best of the arrangements. Fischer, 15c.

Do.: "He's Gone Away," Southern Mountain Song, 6-part, 6p. me. A piece without rhythm, bar-lines used only to indicate breathing. Fischer, 15c.

Do.: "Oh Suzanna," 6-part, 3p. The number made more famous in "The Covered Wagon" of some years ago. "Listen to the Mocking Bird," 6-part. A normal, straight arrangement in simplest style. Fischer, 15c.

H. Boardman: "Spring's Saraband," c. 19p. md. From "Echoes from Vagabondia." Ditson, 25c.

E. Grieg, arr. N. C. Page: "Dawn's Awakening," on "Peer Gynt" theme. Ditson, 20c.

F. Schubert: "Come to the Meadows," the Chorus of Shepherds from "Rosamunde," 13p. e. Would make a very pleasing addition to the program. Ditson, 20c.

CHORUSES: MEN'S VOICES: F. Aylward, arr. S. R. Gaines: "Follow the Gleam," 12p. md. Vigorous, rhythmic, wants a big chorus. Ditson, 15c.

G. W. Chadwick: "St. Botolph," 16p. me. A breath of the good old diatonic music that didn't distort itself in all manner of ways just to be different. Vigorous, rhythmic, melodious. Ditson, 20c.

V. Eville: "Hymn to the Rising Sun," 6p. me. Begins in minor key and works up to a good sun-rise in a major climax. Ditson, 15c.

R. W. Gibb: "Song of Progress," 12p. me. An interesting and worthy number, with rhythm and melody in understandable forms. Ditson, 15c.

WOMEN'S VOICES: CANTATA: Percy E. Fletcher: "The Bridal of Weetamoo," 34p. md. Needs a large chorus that knows its business; many fine effects, and genuinely musical. Ditson, 75c.

SONGS: SECULAR: arr. Seth Bingham: "Five Cowboy Songs," for high voice, low voice, or men's voices. The arranger's name is guarantee of good workmanship, and the material is explained by the title. But since tastes differ so much in music, it will be best for those interested in these songs to secure a copy for examination. A great deal depends upon the artistry with which they are sung,—we can't imagine a tenor's attempt at them, but a good, big baritone, with a bit of roughness in his voice, would make a hit with every one of them. Gray, \$1.50 for the set.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus. Doc.*

TUBA TUNE in D by C. S. Lang is a silly little ditty of three pages that I can see absolutely no excuse for. If you should happen to have a Tuba worth showing off, and darn few of them are, then use the TUBA TUNE by Norman Cocker which is published by Stainer & Bell, it is rather Handel-like in texture and make a good number. The Lang piece is published by Cramer of London who also do an ANDANTE by Elfric Ensor, a youngster who died at the age of sixteen. This piece shows promise and is certainly far ahead of the Tuba piece.

Two rather feeble collections published by Weekes & Co. are CATHEDRAL ECHOES by Wilson Manhire, and Six Pieces for 'Organ' or Harmonium by Frederic Derry. Both collections are written on two stave and might perhaps be useful to organists in small churches where the harmonium is used, but heaven preserve the dear worshippers if they have to listen to many "organ" solos.

I am glad to see that the Midland Music Press (Weekes & Co.) have reprinted a number of pieces that have been out of print for some time. Perhaps the most useful from the average organist's point of view are the six or seven pieces by Purcell J. Mansfield. An attractive LEGENDE ROMANTIQUE, easy to play, gives all sorts of opportunity for showing off solo stops, and is suitable for recital or service use. A number I have used constantly for many years is the fine OVERTURE IN C MINOR, one of those things that sounds a great deal more difficult than it really is, it is full of effective changes and I have never found it fail to go over big with the audience. The NOCTURNE IN D-FLAT is also a great favorite of mine; it has had a very wide appeal in England, and deservedly so; it has a lovely melody and is worked out with a master hand. Another piece that I have used a great deal is the BALLADE IN F; it possesses a great deal of character and the workmanship is of a high order. It makes an excellent service prelude and is only moderately difficult. Then there is the CHANSON RUSTIQUE, a delightful study in phrasing; TOCCATA, No. 2 in F, a big work that has some uncomfortable spots for the player but which is well worth doing; CONCERT FUGUE (a la Handel), a jolly fugue that is very effective; and the CONCERT OVERTURE, No. 5, in A-flat. All these compositions are well written and well worth playing; they are the sort of music THE AMERICAN ORGANIST is trying to bring to the attention of organists, the sort of music the man in the pew likes to listen to, and at the same time music the educated musician can enjoy. Mr. Mansfield, who is a well known concert organist in Glasgow, Scotland, has some seventy-five organ compositions to his credit, very few of which are known over here. If you are looking for something new and not ultra modern, give these pieces the once-over.

My pet grouse this month is an INTERMEZZO by Ludwig Vullner, published by Bissell & Cie.

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b) We Loved Him—Quartette
- 6 Behold What Manner of Love—Alto
- 7 a) For I Rejoiced Greatly—Tenor
b) For I Rejoiced Greatly—Chorus

Part Two

- 8 In the Beginning—Chorus
- 9 This Then is the Message—Tenor
- 10 Behold, He Cometh With Clouds—Soprano Solo
- 11 a) I Am Alpha and Omega—Bass
b) The Almighty—Chorus
- 12 Behold I Stand At the Door—Mezzo-Soprano
- 13 Holy, Holy, Holy—Chorus

Part Three

- 14 Let Not Your Heart Be Troubled—Tenor
- 15 a) And All the Angels—Soprano & Chorus
b) Amen, Blessings and Glory—Chorus
- 16 a) And After These Things—Tenor and Chorus
b) Babylon Is Fallen—Chorus
- 17 And I Saw a New Heaven—Tenor
- 18 And God Shall Wipe Away All Tears—Quartette
- 19 The Grace of Our Lord—Chorus

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March 1930, Vol. 13, No. 3

The American Organist

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Editorials and Articles

St. Patrick's Cathedral, New York	Cover Plate
Mr. Pietro Yon, 146	Frontispiece
It Moves, 164	Editorial
Organ Lessons for Beginners, 167	Prof. Paul E. Grosh
St. Patrick's Cathedral Organs, 147	T. S. B.

The Organ

Mr. Barnes: The Unit System	157
Acoustics in the Laboratory	158
By R. P. Elliot	
Chimes Location	168
Improvements	159
Organs:	
Glen Ellyn, First M. E.	159
New York, St. Patrick's	151
Reading, Camp Residence	184

The Church

Mr. Dunham: Technic Again	160
Calendar Suggestions	162
Repertoire and Review: Easter	136
Service Selections: Easter	162
Two Worthy Projects	162

Notes and Reviews

Calendar of the Month	177
Corrections	165, 170
Critique: Paulist Choristers	176
Dickinson's Historical Series	166
Events Forecast	178
My Own Corner	174
By Gordon Balch Nevin	

Recital Selections	169
Registration Bureau	174
Repertoire and Review	136
Books, 136	
Church Music, 136	
Current Publications List, 140	
Foreign Organ Music, 142	
Music of the Month, 136	
We Moderns	172
By Edward C. Douglas	
Widor's 60th Anniversary	161

Pictorially

* Console, † Organ or Case

Camp Residence, Reading	*167
Hartford, Bushnell Memorial	141
Longwood Organ	*130, 131
New York, St. Patrick's	†129, *147
Relay, St. Patrick's	155
Welte Factory	135

Personals: *With Photo

Barnes, Wm. H.	*171
Bidwell, Marshall	177, 181
Eddy, Mrs. Clarence	178
Hastings, Dr. Ray	*172
Hayes, Cardinal	*150
Kilgen, Alfred G.	*153
Lavelle, Msgr. M. J.	*150
McKinley, Carl	182
Rose, Arthur	*168
Seibert, Henry F.	177
Stebbins, G. Waring	179
Widor, Charles Marie	*161
Yon, Pietro A.	*146, 152

Copyright 1930 by Organ Interests, Inc.

Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Avenue, Port Richmond, N. Y.

Editorial and Business Offices: RICHMOND, RICHMOND BOROUGH, NEW YORK CITY, Phone DONGAN HILLS 947

Address all communications to 467 City Hall Station, New York, N. Y.



MR. PIETRO YON

Concert organist and composer whose name and compositions are known throughout the organ world, organist and director of music of St. Patrick's Cathedral, New York City, who now presides at a great Gallery Organ in the Cathedral, somewhat in the manner that has long prevailed in the famous cathedrals and churches of France where organ playing and organ composition made greatest progress during the past century.

The AMERICAN ORGANIST

Vol. 13

MARCH 1930

No. 3

St. Patrick's Cathedral Organ

Dedication of Four-manual Gallery Organ marks Beginning of a
New Era in Catholic Church Music in America



FEBRUARY 11th Mr. Pietro Yon, organist and director of music of St. Patrick's Cathedral in New York City, and Honorary Organist of the Vatican, Rome, celebrated the completion of what in all probability ranks as the most important organ installation in any cathedral in the world, and dedicated in recital the gallery and Echo divisions of the Cathedral's three Kilgen Organs. The audience numbered over £000 and his eminence Cardinal Hayes

blessed the organ and made a brief address.

About an hour before the service, crowds were waiting at the doors and by 8 o'clock the vast Cathedral was filled to capacity, with standees crowding the side aisles and rear. Such a festival in a Catholic Cathedral is a colorful event, impressive both to eye and ear. The several dozen police rather mismanaged the crowds at the entrance, but the unpleasantness was soon forgotten inside the Cathedral; it accounted for such delay as to prevent access to suitable seats, and the best we could do was to judge the organ from a position very much too nearly under the rear gallery.

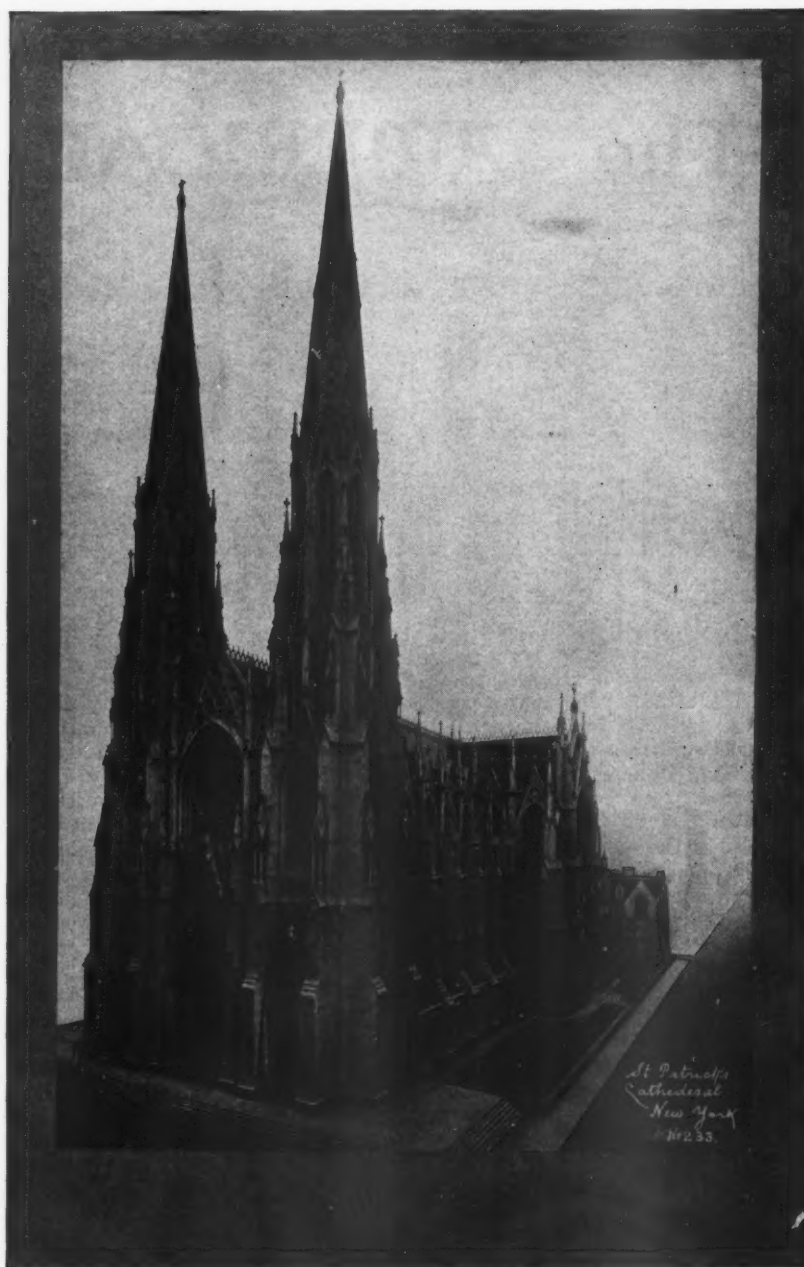
Jan. 30th 1928 marked the dedication festival for the 3m Chancel Organ, as reported in this magazine for March 1928, which is now used to accompany the chancel choirs in portions of the elaborate Cathedral services, while the Gallery Organ is used with the gallery choir for other portions of the service. This, together with the large Echo Organ and the double Chimes installation, makes possible a most beautifully-framed ritual; and when we remember that the greatest Catholic organist-composer of the present age is organist and choir-master of the Cathedral, we better understand what it means to have this organ installation in St. Patrick's Cathedral.

The Cathedral stands on a complete block at 50th Street on Fifth Avenue; I believe it is the only church structure that occupies a complete block anywhere on the Avenue. Its central location gives it double signif-

cance. Other churches in the district occupy mostly one corner of a block, while several occupy the complete front. Ground was purchased in 1829 and the corner-stone laid in 1858. May 25th 1879 the Cathedral was completed, with the exception of the great spires which were added in 1885. The dedication of the Gallery Organ marks the culmination of many improvements instituted to fittingly celebrate the first half-century of the Cathedral's history. The other improvements are marble floors, new pews, marble Altar rails, and new Sanctuary arrangements. Unfortunately thus far no photographer has been called in to adequately portray the size and beauty of the Cathedral; the simple, flat photograph available is a hindrance rather than a help to the imagination in comprehending the importance of this place of worship.

Every organ builder in America, and some in Europe, wanted the contract for the new organs. After the projects had been launched and before any contracts were taken too seriously into consideration, Cardinal Hayes, elevated to his position and title, had wisely called to his service Mr. Pietro Yon, Honorary Organist of the Vatican—an appointment doubly fitting. He and the Rt. Rev. Msgr. Michael J. Lavelle who has guided the destinies of the Cathedral since 1886 very rightly gave Mr. Yon absolute confidence and complete control in the organ contract. Mr. Yon devised a specification that gives him an ideal organ, and selected a builder, Geo. Kilgen & Son, who has given him unlimited cooperation. The thrilling results of the dedication festival not only show Mr. Yon's decisions were wisely made but they give the Cathedral authorities abundant causes for heartiest rejoicings. The instrument, even from the rather disadvantageous position we occupied, was magnificently effective; we could imagine what a beautiful and impressive service these organs and choirs make possible.

As a lad I couldn't understand, much less appreciate, the ritualism of the Catholic and Episcopal services; the barn-door simplicity of the denominational service appealed to me. But now it seems to me that what we have a right to expect in the church is either a brilliant intellectual leadership or an impressive appeal to our religious senses. Either appeal to the mind and raise it higher,



ST. PATRICK'S CATHEDRAL, NEW YORK CITY
The lamp-post indicates the comparative size of the Cathedral

or appeal to the heart and make it more sterling. Or do both, if we can. Manifestly a fixed ritual cannot improve itself with the passing of years; it is fixed; it makes no progress. Hence the sermons in the Cathedral, or in any church, must be relied upon for the intellectual progress when such is to be achieved—and we hope it is. But in heart-appeal, the ritual is a tremendous help, made doubly forceful by the visual presentations at the Sanctuary. I cannot understand the make-up of either a mind or a heart that can attentively follow such a service as is presented in St. Patrick's Cathedral, and yet not be moved, purified, refined by it.

To me then, in spite of being a good Presbyterian, it is a cause for universal jubilation that Cardinal Hayes

in St. Patrick's Cathedral should require for the Cathedral services as large and fine an organ as the eminent organist of the Cathedral should ask for. It proves that the organ and music of America's greatest Catholic cathedral are held in high esteem, and are to be made most important servants of the church. The old organ was not good enough, ordinary music is not enough. The Cathedral sets the pace for all churches by requiring a modern organ, a very great organ, elaborate choir organizations, and music at its best, both in quality and quantity. There is no timidity about the future of congregations, the future support of the public, so far as St. Patrick's Cathedral is concerned. Would that it were thus universally.



CONSOLE OF THE GALLERY ORGAN

The gallery choir stands behind the console; choir and organist face each other.

The stoplist of the Gallery and Echo Organs is presented herewith; our readers can examine the instrument in detail. Unification and borrowing are used for flexibility, not for magnitude. Mr. Yon has virtually everything he needs or wants. Picture the complete installation:

In the rear gallery—greatly enlarged in order to accommodate the organ, the gallery choir, and, on festival occasions, an orchestra—there is the four-manual Gallery Organ.

In the north and south triforiums, beginning at the west end and running at least a third of the distance toward the transepts, are the larger registers of the Pedal Organ. The nave virtually rests in a horse-shoe of organ.

In the south triforium, at the transept, is the Echo Organ, ideally located, and large enough to constitute an important portion of the Cathedral's music equipment. There is a second set of Chimes, and the by-play between the Chimes in this Echo Organ and in the Gallery Organ is exceedingly effective and beautiful. Let those who have opportunity to use the effectiveness of double Chimes installation make the test at the Cathedral.

In the chancel, on the north side, is the 3m Chancel Organ, presided over by Rev. G. I. Rostagno, "vice-director of the musical program" of the Cathedral—virtually assistant organist to Mr. Yon.

Organs to the rear of us, organs to the right of us, to the left, forward to our right, forward to our left. If this does not constitute the most pretentious and adequate organ installation in any church or cathedral any-

where, I need to be informed of its rival. And we dare not forget that this equipment is presided over not by an ordinary organist and choirmaster, but by Mr. Pietro Yon, a concert organist of highest attainments, a composer who has taken the front rank, an organist honored as no other has been by the Vatican; and an organist working in a cathedral in the Metropolis where Cardinal Hayes, beloved by Catholics and Protestants alike, is to be found most frequently.

Those of us who labor under difficulties, with antiquated or inadequate equipment, should point enthusiastically to the Cathedral, and remind our associates that this organ equipment was required not by an organist but by the Cardinal and by Msgr. Lavelle, for a Cathedral that had no need of anything for the maintenance of congregations that were already large enough and needed no incentive to grow larger. The motive must have been idealism, the idealism of calling to the service of worship the best and most that could be used fittingly in that service.

An exceedingly handsome program presented many photos, a history of the Cathedral, a story about the organ, and the organ stoplist. Mr. Yon's selections showed a commendable breadth; we may summarize it as: an unusual French sonata movement, the Bach Great G minor, an Italian theme and variations, and Mr. Yon's own Concerto Gregoriano. Mr. George Fischer, publisher of Mr. Yon's compositions for organ and church, write the program notes. The Editor of this journal had the honor of providing the article about the organ.



CARDINAL HAYES

St. Patrick's Clergy who are responsible for the honors accorded organ and organist.



MSGR. LAVELLE

Mr. Yon's playing was at its best. The organ and choirs sounded gloriously in the great Cathedral. There is an echo, or reverberation, after a fashion; we're glad of it. It takes away the stiffness and glorifies the results of church music on a large scale. The Engelhart "Maria Glocklein" is a beautiful thing, simple, charming, appealing. At the other extreme is Mr. Yon's "Te Deum Laudamus," magnificent, sometimes dramatic, always effective and appealing. These two numbers alone, at the opposite ends of music, made the program a delight. Mr. Carl Schlegel's baritone solo parts were beautifully done, as also Mr. John Finnegan's tenor passages. Musicians should visit the Cathedral for the inspiration its services afford.

THE PROGRAM

Processional, "Hymn to St. Cecilia," chancel choirs.
 Blessing of the Organ by His Eminence Cardinal Archbishop Hayes.
 "Laudate Dominum," Gregorian, chancel choirs.
 Tombelle—Allegro (Son. 2).
 Bach—Nun Komm' der Heiden Heiland.
 Bach—Fantasia and Fugue Gm.
 "Maria Glocklein"—Engelhart.
 "Caenantibus"—Haller.
 "Exultate"—Palestrina.
 Three baritone solos.
 Angelelli—Theme and Variations.
 Address by Cardinal Hayes.
 Yon—Concerto Gregoriano, P. Giaquinto conducting, the Composer at the organ.
 "Te Deum Laudamus"—Yon, the Composer conducting, S. Constantino Yon at the organ.
 "Tantum Ergo"—Dubois.
 "Laudate," Gregorian.
 Recessional, "Hymn to St. Patrick," full choirs, organ, and orchestra.

The Ripieno needs a word of comment. When Mr. Yon first introduced it in the Balbiani Organ imported from Italy for St. Vincent's Church in New York City, where Mr. S. Constantino Yon is organist, the voicing was rather more brilliant than American ears prefer; but in the Cathedral Organ, the Ripieni were made and voiced by the Kilgen factory, and the effect is no longer subject to criticism for harshness. The Ripieno is merely a mixture in which the tonic and dominant of the chord are alone used; for the note C, the Ripieno of six ranks would probably reproduce merely C-G-C-G-C-G, on up the scale, or an octave may be skipped and we would have C-C-G-C-G-C. At any rate, when the Ripieno is drawn, a melody can be played on it alone, because the tonic predominates sufficiently; in fact harmony can be played satisfactorily for certain effects on the Ripieno.

The effect aimed at is brilliance without the destruction of the tonality sense. And in the Cathedral Organ I consider that the Kilgen factory has proved the merits of the Ripieno, or perhaps even proved the superiority of the Ripieno style of Mixture over the other forms for certain special uses.

The Kilgens never built a better organ, and perhaps not a larger. Knowing the way true art is achieved in organs, we presume the Gallery Organ is not by any means finished; we judge this not by anything heard at the dedication service but merely because we know an artistic triumph in organ building is achieved not by a hammer and saw and a blue-print, but by building the organ, installing it, and then spending several months with it in the final voicing and finishing, guided solely by the experiences of the services, Sunday after Sunday.

NEW YORK, N. Y.
ST. PATRICK'S CATHEDRAL
Geo. Kilgen & Son

Dedicated, Feb. 11, 1930.

Stoplist in consultation with Mr. Pietro Yon.

Data as published herewith supplied by the Builder.

Abbreviations are used as usual for Pedal, Great, Swell, Choir, Solo (L), Echo, String (N), Voices, Ranks, Stops, Borrowers, Pipes, Tenor C (t.c.), etc.

Details as here set forth are in accordance with the most logical interpretation of such points in the specifications as were not satisfactorily explained, and hence they may vary slightly from the organ as built. The same name is invariably applied to all derivations of any one parent rank.

Readers will remember that this present instrument is the major portion of the organ equipment of the Cathedral, but that it is not the complete equipment. There is a three-manual Chancel Organ playable from its own console only.

SUMMARY

	V.	R.	S.	B.	P.
Pedal	8.	8.	37.	29.	364.
Great	15.	23.	24.	8.	1506.
Swell	21.	27.	29.	8.	1935.
Choir	18.	19.	23.	4.	1375.
Solo	13.	14.	17.	3.	1044.
String	7.	7.	10.	3.	511.
Echo	17.	23.	22.	4.	1497.
	99.	121.	162.	59.	8232.

PEDAL: V 8. R 8. S 37.

64	Gravissima
32	Principal
	Resultant Bourdon
16	PRINCIPAL 44w
	DIAPHONE 32w
	DIAPASON ONE 56w
	Diapason Two (Great)
	VIOLONE 44w
	Gamba (Solo)
	Salicional (Swell)
	Viola (Choir)
	BOURDON ONE 56w
	Bourdon (Great)
	DOLCE BASS 32w
10 2/3	Diapason
8	Diapason
	Violone
	"Cello"
	Bourdon
4	Diapason
	Bourdon
IX	Ripieno (Great)
V	*Ripieno (Swell)
32	Bombarde
16	BOMBARDE 56r
	Tuba Harmonic (Solo)
	Posaune (Great)
	Fagotto (Swell)
8	Bombarde

*Draws also a 16' Diapason, 8' String, and 8' Flute.

ECHO:

16	FLUTE 44w
	Tibia Minor
	Bourdon ((Echo)
8	Gamba (Echo)
	Flute
	Bourdon (Echo)
V	*Ripieno (Echo)
16	Oboe Horn (Echo)

*Draws also a 16' Bourdon, 8' String, and 8' Flute.

GREAT: V 15. 5 23. S 24.

UNEXPRESSIVE

16	Diapason Two
	Bourdon
8	DIAPASON ONE 61wm
	DIAPASON TWO 85m

	HORN DIAPASON 61m
	GAMBA 61m
	VIOLONCELLO 61m
	VIOLA D'AMORE 80m
	BOURDON 85w
	PHILOMELLA 61w
	CLARABELLA 73w
	DOPPELFLOETE 61w
4	Diapason Two
	PRINCIPAL 61m
	Viola d'Amore
	FLUTE HARMONIQUE 73m
	Bourdon
2 2/3	Viola d'Amore
2	Flute Harmonique
IX	RIPIENO 549m
16	POSAUNE 61r
8	TROMBA 73r
4	Tromba
8	Chimes (Solo)

SWELL: V 21. R 27. S 29.

16	Salicional
	Bourdon
8	DIAPASON PHONON 73wm
	DIAPASON LARGE 73m
	DIAPASON SMALL 85m
	VIOLA DA GAMBA 73m
	VIOLE D'ORCHESTRE 73m
	VIOLE CELESTE 73m
	SALICIONAL 97m
	VOIX CELESTE 61m
	STOPPED FLUTE 73w
	FLUTE HARMONIQUE 73w
4	BOURDON 97w
	Diapason Small
	VIOLINO 73m
	Salicional
	FOREST FLUTE 73w
	Bourdon
2	FLAUTINO 61wm
V	RIPIENO 305m
III	DOLCE CORNET 183m
16	FAGOTTO 73r
	Vox Humana (t.c.)
8	CORNOPEAN 73r
	CORNO DI BASSETTO 73r
	OBOE 85r
	VOX HUMANA 85r
4	Oboe
	Vox Humana
	Tremulant

CHOIR: V 18. R 19. S 23.

16	Quintadena
	Viola
8	ENGLISH DIAPASON 73m
	VOLIN DIAPASON 73m
	VIOLA SORDA 73m
	VIOLA 97m
	TIBIA MINOR 73w
	CONCERT FLUTE 85wm
	FLUTE CELESTES 61m
	QUINTADENA 85m
	COR DE NUIT 73m
	COR DE NUIT CELESTE 73m
4	SALICET 73m
	Viola
	Concert Flute
	FLUTE A CHEMINEE 73m
2	VIOLA 61m
	CONCERT FLUTE 61wm
II	TERTIAN 122m
8	FRENCH HORN 73r
	CLARINET 73r
	ORCHESTRAL OBOE 73r
	Harp Celestis 61b
	Tremulant

SOLO: V 13. R 14. S 17.

16	Gamba
8	GAMBA 85m
	GAMBA CELESTE 61m
	CONCERT VIOLA 2r 144m
	STENTORPHONE 73wm
	FLAUTO MAJOR 73w
	CLARABELLA 73w
4	OCTAVE 73m
	FUGARA 73m
	FLUTE OUVERTE 73w

16	Tuba Harmonic
8	TUBA SENORA 73r
	TUBA HARMONIC 97r
	ENGLISH HORN 73r
	BRASS TRUMPET 73r

4	Tuba Harmonic
8	Chimes 25t
	Tremulant

TRIPLEXED STRING: V 7. R 7. S 10.

SWELL, CHOIR, SOLO:

16	Salicional
8	VIOLE D'ORCHESTRE 73m
	VIOLE CELESTE 61m (sharp)
	SALICIONAL 97m
	VOIX CELESTE 73 (flat)
	VIOLINO SORDO 73m
	SORDO CELESTE 61m (flat)
4	VIOLINA 73m
	Salicional
	"Grand Celeste"
	Tremulant

DUPEXED ECHO: V 17. R 23. S 22.

CHOIR, SOLO:

16	Bourdon
8	DIAPASON 73wm
	VIOLIN DIAPASON 73m
	GAMBA 73m
	GEMSHORN 73m
	GEMSHORN CELESTE 61m
	VOX ANGELICA 73m
	VOX ATHERIA 61m
	TIBIA MINOR 85w16'
	MELODIA 73w
	BOURDON 97w
4	VIOLINA 73m
	Bourdon
	FLAUTO AMABILE 73w
2 2/3	Bourdon
2	Bourdon
V	RIPIENO 305m
8	TRUMPET 73r
	OBOE HORN 85r16'
	KERAULOPHONE 73r
	VOX HUMANA 73r
	Chimes 25t
	Tremulant

COUPLERS 43

	16'	8'	4'
P.		GSCLE	GSL
G.	GSCL	GSCL	GSCL
S.	S	SLN	S
C.	SC	SCLNE	SC
L.	L	LNE	L
E.	E	E	E

COMBONS 54

8 each on P, G, S, C, L, T. 6 E.

Pedal Combons include Couplers.

Manual Combons include Couplers and Pedal Organ.

Onoroffs to remove Pedal Organ from manual Combons.

Cancellers: P. G. S. C. L. E. Tutti.

CRESCENDOS

S. C. L. N. E. Register.

String Organ shutters automatically couple to shoe of manual on which String Organ is at the moment being played.

Crescendo Coupler (All shutters to Swell shoe).

Register Crescendo Selectives:

Diapason;
String;
Flute;
Reed;
Tutti.

ACCESSORIES

Full Organ.

ff Organ.

f Organ.

mf Organ.

Reversibles:

G-P. S-P. C-P. L-P.

Onoroffs:

Choir Harp Dampers.

(Full Organ and Register Crescendo automatically cut off all Tremulants.)



MR. YON IN THE GREAT CHAMBER

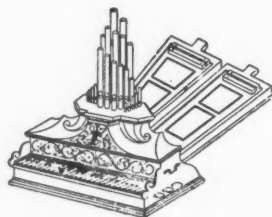
Underwood & Underwood

Do you recognize the pipe under inspection? It's a Philomela.

No artistic instrument in the world has ever resulted from a set of blue-prints and specifications; it is the final finishing touches that are to be applied, only after the organist is playing his organ in the church auditorium and testing its effect there, that give birth to art in organ building.

Hence we know such finishing and voicing is now going on in the Cathedral and will continue for many weeks. But even without these finishing touches, the Gallery Organ is magnificently effective, both in brilliant ensemble and in individual solo colors. The great nave of the Cathedral takes these tones—brilliant ensemble and colorful solo registers—and heightens their beauty in a

way that lifts a true worshipper up beyond the common affairs of today or tomorrow. And that is what the church stands for. How significant it is that our greatest Catholic Cathedral should cause the creation of such an organ. Music did not ask for it. A cathedral and its clergy asked for it. We congratulate Geo. Kilgen & Son on being chosen to supply it, and on achieving their finest results thus far. Next year may see a better one, and ten years hence a better one yet. Thus the organ progresses, on and on. Being content with the old tools, spells only stagnation. None of that for St. Patrick's Cathedral.





Underwood & Underwood

MR. ALFRED G. KILGEN IN THE SOLO CHAMBER
The vice-president of the Co. is inspecting an English Horn.

The Life of a Musician

Woven Into a Strand of History of the New England
Conservatory of Music

By HENRY M. DUNHAM

SHAWMUT CONGREGATIONAL CHURCH

AT ABOUT THIS TIME I resigned from Ruggles Street Church and became Organist and Director of Music at the Shawmut Congregational Church. This was one of the old aristocratic churches of Boston. At the time I went there Dr. William Eliot Griffis was pastor; Dr. W. E. Barton, author of the "Life of Abraham Lincoln," and father of Bruce Barton, the author, soon succeeded him.

Many years ago, before he went to Europe to study for Opera, my Uncle Fred was solo tenor in that church, and later also, my brother Will.

When I began my engagement, the music was furnished by a mixed quartet (a combination I abominate in church). The organ was a large and effective one of three manuals. Quartet and organist were placed directly back of the minister, only a little higher up, between the two organ towers. The organist



Underwood & Underwood

THE TWO EXTREMES

Pipes of the 32' laid horizontally in the Triforium at St. Patrick's Cathedral, and in the finisher's hand is the smallest pipe in the organ, about one-tenth the apparent size—the other nine-tenths are merely the wind-conveying foot of the pipe, having nothing to do with its speech and tone.

could not be seen at all by the congregation and the quartet, only when they stood up to sing, and then only from middle waist up. A nice, cosy little place we had in back there for gossip during the sermon.

I think I was at Shawmut for twelve years and was made very happy during the whole of the engagement. I introduced Mr. Wood one day to a friend as the Chairman of the Music Committee. "We haven't any Music Committee," Mr. Wood replied; "We are simply Mr. Dunham's mouth-piece," which accounts in a large degree, I imagine, for my being so well contented.

It was during the early part of my engagement that I had occasion to play at the funeral of Charles Carleton Coffin, a celebrated reporter from the front, during the Civil War, and a member of the Shawmut Church. At the close of the service, Dr. Barton suggested that as Mr. Coffin had always been of such a cheerful disposition, and like a ray of sunshine in the Church, Mr. Dunham should substitute for the usual dirge, the "Hallelujah Chorus" by Handel. Fortunately, my organ music was where I could get at it handily, or I might have been placed in a very embarrassing position by this unthinking pastor.

I played the "Hallelujah Chorus" on practically the full organ, with rather a slow and majestic rhythm, and altogether it proved most appropriate. I afterwards played it at the funeral of Dr. Reuben Thomas, at Harvard Church. On this occasion the church was filled, a large part of the congregation being men, and as they passed in slow procession by the casket, the music seemed most impressive and typical of the strong and rugged type of pastor he had always been.

I had occasion to play the final number (Chopin's Funeral March) at the funeral of Dr. Louis Maas, the pianist, who had been one of our Conservatory faculty. The services were held in Trinity Church and the music furnished by members of the faculty. I felt very much honored on this occasion, when Mr. Jonas Chickering, President of the Chickering Piano Company, came up into the choir gallery after the services to inquire "Who played that March of Chopin?" And expressed himself as being much impressed by it.

Speaking of funerals: I had occasion once to play at a wedding in the country. I had no opportunity to rehearse with the bride and groom—only time to run over the organ a bit



DOESN'T LOOK VERY MUSICAL

Underwood & Underwood

Yet the modern organ couldn't exist without it. It's the relay of St. Patrick's Gallery Organ. Every key, stop, coupler, etc., in the console makes a contact which is carried over its own individual wire in a cable; this cable terminates in the relay where the individual electric impulses are picked up and redistributed, each to its own proper point. The console is at one end of the cable, the relay is at the other; the organist operates the console, the relay operates the organ.

before the service. I therefore asked a man who happened around to give me the necessary signals. The organ was, as usual in these country churches, in the gallery at the opposite end from the pulpit. I could only see the other end of the church by turning around, and, therefore, asked him to hold up his hand when the procession was in position at the altar.

The signal for starting the procession was all right, and I began the usual march from Lohengrin, when he finally held up his hand, I finished out the musical period and stopped. Thinking I would take in a part of the ceremony, I walked down the three or four steps to the front of the gallery and Lo! the bride and groom were just entering the church! No one had told me that the bridal procession was to enter separately; the only thing I could do was to let the bride and groom walk up the aisle without music. In later years, I would not have been caught like that, but experience, that wonderful teacher, had not been with me long.

As soon as it was possible, I had the Shawmut organ rebuilt by the Austin Organ Com-

pany and the console placed on the floor of the auditorium on the pastor's left, and a little to the front where I could see both him and the choir.

The choir gallery was remodelled so as to seat thirty singers. We were able to get together, in a short time, a very good choir, made up largely of Conservatory pupils. As Shawmut Church was no longer rich, and getting poorer every week, the choir, with the exception of the quartet, was necessarily a voluntary one.

I find that one way to keep a good choir is to give them plenty of hard work, music to learn that is worthwhile. It was following this principle that enabled me to keep an excellent choir most of the time.

We sang among other ambitious numbers, Gounod's "Mors et Vita", Haydn's "Imperial Mass in D", and Mozart's "Requiem". For the latter, we had the assistance of an orchestra from the Conservatory, conducted by Mr. Chadwick.

The organ being excellent for the purpose, I gave many recitals, sometimes with the assistance of a soloist, among them may

be mentioned: Carl Stasny, pianist; Max Heinrich, baritone; and Alwin Schroeder, 'cellist.

At the suggestion of Mr. Hope-Jones, who was with the Austin Organ Company at this time, I added to the Shawmut organ a new stop of his invention called the Diaphone. It was an immensely powerful stop—a rather reedy Diapason, subjected to a fifteen-inch wind pressure. It was placed in one of the towers at the rear end of the church. Its compass extended an octave above and an octave below the compass of the manuals, thus permitting 16-8-4 ft. tone on manuals and pedals. It had to be used with caution as it would easily submerge the whole of the main organ if used entire, and in large chords. It was at its best as a solo stop, or sometimes pedal alone for furnishing a powerful bass for the rest of the organ. I remember the first evening we used it—the church was crowded and while taking up the offering, Mr. Wood, the Chairman of the Music Committee, whispered as he passed me at the console, "Have you used the Diaphone yet?" "No," I replied, "you will know when I do," and he surely did. I really had no opportunity until the last great chorus in the cantata, and then the effect was immense, the pedal entering first in the midst of the vocal crescendo, the climax permitting the entire resources of both organs.

One day I received a letter from the Mother Superior of the Carmelite Convent in Roxbury. The vows taken by these nuns are so extreme that they shut themselves off forever from all contact with the outer world. In this letter the Mother Superior stated that they had just installed a new organ in their chapel and asked if I would come over and play for them. She would so like to hear my touch on the organ again. So I made an appointment and went. I was met outside the building by a young man who took me to the choir gal-

lery of the chapel which contained the new organ. He said, "You might think you had no audience, but you have quite a large one over behind the altar." I played for about an hour and then the young man asked me if I would like to speak with the Mother Superior. He took me to a small room just off the chapel, the walls of which were bare except on one side, this being covered with heavy black cloth, and just outside that a barrier of iron bars extending to the ceiling. I sat in the single chair which was in the room and almost immediately a voice just back of the curtain said:

"Do you recognize my voice?"

"Well, hardly," I replied.

"Yours is still very natural," said the voice. "We can hardly believe it was twenty years ago when I studied organ with you in the Conservatory, can we?"

"Well, time does slip by pretty fast with me," I said, "but with you, I should say that twenty years would seem a life time."

She laughed and replied, "O, no, our days are so divided that they pass very rapidly. So much for devotions, so much for needle work, so much for garden and so on. By the way, what were those last pieces you played?"

"Those are some pieces I wrote while on my vacation up in the Maine woods."

She laughed again and said, "I think you had better go back to the woods."

I had expected to hear a doleful voice proceeding apparently from a living tomb. Instead, it was the voice of one who evidently still found much this side the grave that was worth while and could even be enjoyed. I afterward received from her a letter of thanks and a large bunch of beautiful roses.

The pieces to which I referred as having been written in the woods were my "Twelve Church Pieces", most of them written where we were in the habit of spending our summer vacation on the Rangeley Lakes.

(To be Continued)

The Organ

Mr. Barnes' Comments

—THE UNIT SYSTEM—

DISCUSSION of the Unit and Straight System of organ building is to be renewed next month by the publication of the first of a series of articles by Mr. Tyler Turner, a young man whose name is not entirely new to our readers, but who is relatively a new-comer in the field of organ building and design.

This in many ways is not much of a disadvantage, for Mr. Turner has not had time, through years of experience, to cause him to form strong prejudices either for or against the Unit or Straight. He is therefore capable of writing a more unbiased, and certainly more disinterested, discussion of these principles than if he had had long years of association with companies which habitually build on but one system. A man whose sole experience had been with either one of the extremes might very competently speak of one type of organ, but certainly he would have developed a very strong antipathy to the other type, and consequently would not be capable of making a fair presentation of both sides. I believe Mr. Turner is very fair and gives unmistakable signs of having dug deeply into these matters.

I have referred these articles to Mr. R. P. Elliot of the Kimball Company for checking some of the facts in regard to Unit work, as Mr. Elliot's long association with Mr. Hope-Jones qualifies him particularly to know about these matters, perhaps more than any other organ builder at the present time.

In fairness to Mr. Elliot and to the Kimball Company, I might remark in passing that neither he nor his Company is sold at the present time on the Unit type of organ for churches or concert halls. They think the Unit type of organ's true purpose and function are best served in the theater. The



Under the
Editorship of

William H.
Barnes

Kimball Company at the present time prefers to build the Straight Organ for churches, but will occasionally unify a soft and unimportant voice here and there when urged to do so by some organ designer, such as myself. In other words, they are quite open-minded about the whole proposition and have no pet theories either for or against a limited amount of unification in the church organ.

Right here let me point out that there seems still to be a certain amount of confusion in the minds of some as to the distinction and very real difference that exist between a Unit Organ, and a Straight Organ with one or more unified stops. The two organs are not to be confused. A true Unit Organ has all its registers (sets of pipes) available at practically all pitches on all keyboards, including the pedal, and therefore needs no couplers in the ordinary sense; the various sets of pipes have no "home" manual to which they belong.

The organ with some unified sets is a regular orthodox Straight Organ for the most part, with one or more stops available at various pitches, on perhaps more than one manual, and pedal, but with the unified stops having a definite "home" manual to which they belong principally. This is important to realize. A great amount of controversy arises about a few unified sets in an otherwise Straight scheme, because organists are not clear on this point. As soon as we mention Unit to them, they think of the completely unified theater

organ and make no allowances whatever for unfinished and crude voicing which prevails in theaters for the most part; and the combination is manifestly unsuited to church use, and must always be, from its very conception.

On the other hand a few soft unified voices do not destroy tonal balance or ensemble, but add additional color and flexibility. This matter has been discussed before at considerable length in these pages, but I find that it is still necessary to point out these distinctions.

Lack of space forbids the appearance of the first article, together with further comments of my own on certain details, in the present issue as originally planned; but the subject is of such importance that we need to be prepared to give it our keenest attention.

The article therefore is not divided between this and the next issue but is being held for publication in full next month, together with the illustrations.

—STANLEY R. AVERY—

has a new Echo Organ added by Kimball and playable from the Solo manual, in St. Mark's Episcopal, Minneapolis, Minn., with this stoplist:

- 16 Pedal Bourdon
- 8 Diapason
- Viola
- Viola Celeste
- Cor d'Amore
- Flute
- 4 Flute
- 8 Vox Humana
- Chimes (from Solo)
- Tremulant

At this service Mr. Avery's new anthem, "Joy to the World," was sung.

—HALL ORGAN CO.—

The 18th Hall Organ for the Los Angeles district is a 2m, sold by Mr. William Ripley Dorr, for the First Presbyterian, Orange, Calif. This is the third instrument at present being built in the factory for southern California; the other two are residence organs for Pasadena and Los Angeles.

The Hall Organ in the University of Redlands, Redlands, Calif., is being used by Prof. Arthur W. Poister for the presentation of the complete organ works of Bach.

A music store in New Haven placed a Hall Organ console in its show window and attracted much favorable notice, both for the store and for the builder.

Acoustics in the Laboratory

Some Reflections and a Word about the Laboratory where
Acoustical Secrets are Revealed;

By R. P. ELLIOT

CONGRATULATIONS are premature. Ignorance has given way to ignorance, and the second state often is worse than the first—for organ tone.

The vastness of European cathedrals compensated for their resonance and made a study of acoustics, as a separate or an accessory science, quite unnecessary. Their basic design and decorative detail, the placing of their organs, and the character of the service left nothing to be desired. What human being, with the slightest musical and artistic appreciation, could fail to be moved by the majestic chords that roll through Notre Dame, Canterbury, Winchester—any of the dozens of famous cathedrals that come to mind? I have cited older examples purposely, because I am not discussing modern organs as such; rather organ or choir as a source of sound, and the auditorium in which the sound is propagated and dies, a glorious or an ignoble death.

Not so many years ago when a new building was put up there was about the same degree of certainty with respect to its acoustics as the fond parents felt for the coming child. One could be sure whether it would turn out white or black; but boy or girl, tall or short, good-tempered or bad—one had one's hopes. When it turned out badly, wires were strung, ugly padding was resorted to, seat cushions were added or removed. At the very worst, after a few years of unsatisfactory existence, one of New York's greatest theaters, designed for spoken drama, tried with opera and revue, is to be torn down because of inerradicable acoustical defects.

Mr. Ernest M. Skinner makes a timely plea for resonance in a recent issue of his Company's house organ, but I do not agree with him when he humorously says: "The 100% fool-proof method of obtaining fine acoustics is to finish the building, try it, and then correct or dampen the resonance, if over-active, and then only as needed to reach the desired point." He does not build his organs that way.

Acoustics has become an exact science along with chemistry and metallurgy. Results can be calculated and brought about, often by de-

sign and the use of suitable building materials alone, while in other cases supplemented by absorbent or deadening plasters, felts or hangings. Of all studies made, doubtless, the most thorough and arduous started with the work of the late Professor Wallace C. Sabine of Harvard. And it was practical and led to workable formulae. It led further to the construction and endowment of the foremost acoustical workshop, Col. George Fabyan's Riverbank Laboratories, on his Fox River estate near Geneva, Ill.

Just as this splendidly equipped plant was about finished the world lost the valued services of Prof. Sabine, and Col. Fabyan turned to his cousin Dr. Paul E. Sabine of Case School of Applied Science (Western Reserve University) Cleveland. The private room of Wallace Sabine now bears a memorial plate dedicating it to the preservation of his working library, and Paul Sabine carries on, ably supported by Dr. Kranz, Mr. Eisenhower and other specialists in related branches. Their work is practical. It has got them somewhere. Equally important, their conclusions have been made available, to get the architectural world somewhere.

Prof Sabine's tests were important, but he was not spared to complete them. Dr. Sabine went on and studied the penetration and refraction of sound at all pitches and under all conditions. It was proved that a room which is safe for a speaker may be a chamber of horrors for an organ or orchestra. The reasons were discovered. This led to prescription of building materials, suggestions as to architectural forms and decorative treatment, and prepared the way for accurate prediction of results. Let's cite a current example:

The Chicago Civic Opera, an art enterprise run on a business basis, under the ultimate direction of a man who makes few mistakes, because he is both cautious and daring, who looks before he leaps, and lands where he looks—Samuel Insull—opened its new \$20,000,000 Civic Opera House November 4th. This is its acoustical history, condensed; let it stand as proof and inspiration:

"Perfect acoustics have been achieved," says the Chicago Tribune,

which goes on to describe the tests by a committee of experts and the reactions of qualified judges. The softest pianissimos were perfectly heard from any point, even to the last seat in the topmost balcony, 185 feet from the stage; including speech, singing, the violin, and chorus and orchestra tests, at high, low, and combined frequencies. The report of Dr. Sabine, the responsible consultant, shows these facts: Starting with the old Auditorium, with its long standing and deserved reputation for good acoustics as a model to be duplicated, the features of interior design and treatment that were of significance acoustically were separated from those that had no bearing on the problem. These were carried over in principle, but not in detail, into the design of the new room, copying the acoustics but not the architecture.

Taking reverberation tests we get: a reverberation time of 2.4 for the Auditorium with no audience, as against 1.48 with full audience; and 2.6 for the Civic Opera House with no audience as against 1.48 with full audience. The computed figures were 2.8 and 1.48, and in deriving the computed value for the empty room the absorbing power of the seats was taken to be the same as in the old Auditorium—2.0 units per seat. The actual figure for the new seats is 2.3 units. This does not affect the figure for the fully occupied room, since it is the people and not the seats that do the absorbing under capacity conditions. The agreement between what was aimed for and secured is remarkably close.

And now for an example on the other side, within my personal experience. It proves what I intimated in my opening words, that some architects and builders have rushed from one extreme to the other. The church, a beautiful and costly one, is large and imposing. The organ was built to specifications worked out by a noted organist and myself. I can safely assert that it is adequate in volume, sound in build-up, and rich in solo voices. The church interior is treated and deadened over its entire inner surface, except the stone windowframes and glass window panes. Its floor is cork composition, its walls absorbent acoustic plaster, its ceiling padded with acoustic material.

At the dedication recital I sat with my principal assistant in a pew at the opposite end of the church, all seats filled between, and we marvelled at the disappearance of the brilliance we knew was built into the

organ, at our inability to hear the soft stops at all. The climax came when the recital ended with the "Doxology" and the organ was swallowed up completely in the volume of sound produced by the singing audience between us and the instrument; and I don't mean this to be taken other than literally—the full organ with its high pressure tubas and 32' Bombards was inaudible to our trained ears at times.

Some makers of acoustical materials maintain extensive laboratories manned by competent acousticians and will give honest advice. Others are in business to sell the greatest possible amount of padding their high-pressure sales-staff can dispose of. Some analogy exists with the organ business here. More and more architects are "wise" to the situation as time goes on—from observation or from bitter experience.

Let's go easy with this newly-accredited science. In other words, let's not let it run away with us. A few years ago it was discovered that leathered Diapasons had a wonderfully smooth tone, and even leathered reeds had their friends. We've about gotten back to normalcy in that direction. Let's not permit the discovery, that we can destroy reverberation and kill an echo, lead us into destruction of tone life-giving resonance. Let's use, not abuse, acoustical knowledge.

Improvements

Reports and Definitions of Modern Console Equipment

EXCLUSIVE

DEFINITION AND USE

EXCLUSIVE: Such as the Chimes Exclusive, Harp Exclusive, etc. A device, such as the Austin Organ Co. has supplied in its 4m in the Second Presbyterian, New York City, in which the Chimes on the Solo Organ have a special stop-action that automatically cancels all Solo couplers and Solo stops that may be on when the Chimes stop-tongue is put on, but it does not physically put those stops and couplers off. This enables the organist, by the touch of but one stop-tongue, to gain the use of his Chimes for an occasional accent, without making any complicated registrational preparations; the moment the Chimes stop-tongue is put off, the other Solo stops and couplers, which have remained in the on position all the while, come into effect automatically and at once.

The Exclusive is of real value if discriminately applied. It would hardly be wise to apply it universally with either Harp or Chimes, for that would prevent such a delightful combination as the Harp and Flute Celeste. The Exclusive would give Harp alone, even if the Flute Celeste stop-tongue were also on. For fullest efficiency the device should be on Double Touch; it would then give any possible manner of playing.

PREPARATIONS

USE

Mr. E. L. Mehaffey of the Estey Organ Co. points out that the Echo-Great Preparation, as described in T. A. O. for February, has been used by the Estey Co. for the several years.

REGISTER CRESCENDO ADJUSTABLE

USE

"We make all our Register Crescendo pedals adjustable so that it is possible to set the stops in the order in which one wishes," writes Mr. Mehaffey of the Estey Organ Co. We presume Mr. Mehaffey means that the Crescendo is readily adjustable by the organist, so that the player can make any changes he desires without calling an organ mechanic. All Register Crescendos are adjustable, but the need is for a system by which the organist himself may easily reset his Crescendo order without outside assistance. We infer from Mr. Mehaffey's report that this is precisely what the Estey Console provides.



—TO SALESMEN—

The following is taken from a printed sheet which is handed to all salesmen entering the offices of a corporation famous for its efficiency.

WELCOME

(Please read this slip before talking with us.)

We are glad to see you. We hope to be glad to see you again.

Every day we talk with from ten to thirty or more salesmen. That takes time. We also have lots of other duties. So we ask you to be considerate.

Please get down to brass tacks as quickly as possible. We notice that the best salesmen seem to plunge right into their propositions. They don't waste their time or ours by a lot of preliminary talk in the way of "feeling us out" or "softening us up" with funny stories, etc.

Please talk to us about your proposition only as it relates directly to *our own interests*. General talk about your house, your aspirations, your executives, etc., doesn't usually interest us. If we want information along those lines we will ask you direct questions to bring it out.

Please don't talk about either your competitors or ours.

If you have a lot of printed and other exhibits to show in connection with your sales talk, kindly confine your showing to the two or three which you think are most important to us. Then if we want to see more, we will go further into the matter.

We make these suggestions to conserve your time as well as ours.



GLEN ELLYN, ILL.

FIRST METHODIST

Marr & Colton

V 12. R 12. S 24. B 11. P 859.

PEDAL:

16 BOURDON 44
Stopped Flute (Swell)
8 Diapason (Great)
Bourdon
Stopped Flute (Swell)

GREAT:

8 DIAPASON 73
DULCIANA 73
GAMBA 73
MELODIA 73
4 Diapason
Melodia
8 TUBA 73
CHIMES 25t (Deagan)
Tremulant

SWELL:

16 Stopped Flute
8 DIAPASON 73
SALICIONAL 73
VOIX CELESTE 73
STOPPED FLUTE 97
4 Stopped Flute
2 2/3 Stopped Flute
2 Stopped Flute
8 OBOE 73
VOX HUMANA 61
Chimes
Tremulant

Couplers 10.

Combons 11.

The organ is playable from a console in the Chapel or one in the Assembly Room. "It represents one of the most unusual installations ever attempted, as the organ chamber is located in the north-west corner of the Chapel; and the tone is transmitted into the Assembly Room through a sound-duct directly over the Chapel chancel. This sound-duct is 20'x8'x6' and all the families of tone can be heard equally well both in the Chapel and in the Assembly Room. The organist is able to control the volume for the small Chapel and for the larger Assembly Room without losing any of the beauty of tone or characteristic qualities. When the church auditorium is completed, the present instrument will become a part of the three-manual organ to be installed at that time."

The dedicatory recital was played by Charles F. Hansen of Indianapolis, who used among other things Gordon Balch Nevins' Sketches of the City, and Rogers' Intermezzo. Mary Carnduff Black is organist of the church.

Church

Music

Under the
Editorship of

Rowland W.
Dunham



Mr. Dunham's Comments

—TECHNIC AGAIN—
ONE OF THE signs of mental stagnation is the riding of hobbies to death. At the risk of becoming rather a nuisance, I am once more concerning myself with a subject that many of my readers may avoid by simply refusing to read.

It is so easy to dismiss the subject of organ technic with a shrug and to begin talking about interpretation and inspiration. Indeed one might discover it to be quite a fashion to decree technic as a means to the artistic end.

A young person with piano equipment of what may be roughly described as fourth grade starts to study organ. With most teachers there is a small amount of elementary technic and some trio playing, but the actual development of a true organ technic is left to chance or fate. Very few students continue to practise on the piano. As a matter of fact, the piano training they have had is sufficient to cope with the difficulties of the ordinary organ piece.

But here the student is often misled. He is either content to limit his organ playing to the ordinary or he attempts to overcome his difficulties by sheer diligent practise. In the first case, he becomes a mediocre player, whose number is already too large, with a leaning toward the sentimental or cheap and an antipathy toward those who play Widor or other French music (which is beyond his comprehension as well as his technic). In the second class, he is battling against great odds. Tight muscles and nervous tension prevent the necessary coordination and he is forced to either play the more difficult works very badly, to seek a remedy, or to give it all up. In many cases he is able to find a teacher who will insist upon his developing a sure technic. Or he may indulge in a bit of self-analysis or research subsequently, and remedy some if not all of his faults.

I believe the fundamental trouble lies in a faulty or insufficient piano technic. By this I mean a modern conception of the matter. Every organist ought to be pianist enough to play the Chopin Etudes, the Well-Tempered Clavichord, and the Beethoven Sonatas. To those of my readers who are interested I would suggest that they consult Matthay's "The Act of Touch" and Fielder's "The Science of Pianoforte Technique" (MacMillan). First of all, correct your manual playing.

The matter of pedals could occupy many pages. My experience has taught me that most students (and many who are not students) are far too heavy-footed. The amount of weight required to depress the pedal key today is very slight. The pressure of the ball of the foot should have only weight enough above it to meet the demand. Tense muscular pedalling will eliminate any degree of rapidity, ease or accuracy. Study your own pedalling and see if your tread is elephantine or not.

I particularly wish to commend the Fielden book cited above. It is more recent than Matthay and somewhat more comprehensive. Every organist should study this book or one which deals with modern piano playing. I do not know of an organ method which deals adequately with the subject of relaxation in pedal and manual co-ordination. But with an understanding of properly controlled movements in piano playing I am sure an intelligent student may discover the correct application of principles to the organ.

Good technic is a necessity. In closing I shall quote a passage from Mr. Fielden.

"The subject of interpretation has been studiously avoided in this book. At the same time, the incidence of technic and interpretation can never in the end be separated.

"Technic, material as it appears to be, is bound to become actual part of aesthetic feeling. There are many who will hold that technic is not everything, and will go so far as to say that they prefer a good interpretative effort with inadequate technic, to a skilful technical performance without a great interpretative effect. It is, perhaps, a question of degree. Perfect technic, with convincing interpretation, constitutes a counsel of perfection, they say. The obvious reply is that we must hitch our wagon to a star.

"There are some of us, however, old-fashioned enough to argue that a good interpretation is impossible without adequate technic, and that technical lapses are apt to cause discomfort sufficiently to detract from the fulness of spiritual inspiration which the interpreter may wish to convey; and, further, to argue that, after all, interpretation is an abstract thing and open to criticism; whereas perfect skill and craftsmanship have at least the merit of being concrete and satisfying. The tendency towards the subordination of technic to interpretation—and we have been, and are, passing through such a phase, not only in executive, but also in creative work—is a very dangerous one, and it is bound to reduce any art to mere dilettantise. The critical faculties, already blunted to the finer shades of craftsmanship, must inevitably also become blinded to the subtleties of artistic interpretation.

"It is so obvious as to admit of no controversy, that, given two artists of equal interpretative power (so far as such a faculty can be catalogued) the one with the more accomplished technic will achieve the greater results. The other aspect of this argument, that, given two artists with equal technical power, the greater interpreter will be the more convincing, is not really an opposite aspect,



CHARLES MARIE WIDOR AT THE ST. SULPICE CONSOLE, PARIS

but only another way of stating the same thing; because, in both cases, we are dealing on the one hand with technic as a measurable and tangible quantity, and on the other, with interpretation, which is an abstract quality.

"One hears so often the unthinking remark that far too much attention is paid to technique. The reply to such a remark must always be: 'There can never be too much attention paid to it.' The greater attention paid to technic, and the greater the skill brought to the performance of great works, the greater is the light thrown on their endless underlying potentialities. Further, the more the possibilities of technic are explored, the wider is the field opened up to future composers; it is in this way that the resources of the art itself are expanded and developed."

WIDOR CELEBRATES 60 YEARS AS ORGANIST OF SAINT SULPICE

Jan. 16th, 1870, Charles Marie Widor at the age of 24 became organist at the gallery organ in St. Sulpice, Paris. The Paris newspapers of Jan. 15th carried a single-column item of eight inches, mark-

ing the 60th anniversary of the man who undoubtedly ranks as the world's most famous organist, second only to Bach. It does not matter what any of us think of him or his music, he still is the grand old man of the organ, second to no living organist.

T. A. O. readers are indebted to Mr. Frederick Schlieder, New York pedagogue and author who divides his classes between New York and Paris, for a translation of one of the newspaper articles:

"Tomorrow will be celebrated in the Church of Saint Sulpice the 60th anniversary of the appointment of Charles-Marie Widor as organist of the Great Organ—marvelous instrument, the organ loft of which has seen pass the organists and composers of the entire world.

"It was in fact Jan. 16th, 1870, that the illustrious Master, born the 21st of Feb., 1845, at Lyon where his father was organist of St. Francois, and who was a pupil of Lemmens and de Fetis at the Conservatoire of Brussels, saw himself at the age of 24 entrusted with the functions which he has never ceased to fulfil.

"Member of the Institute, perpetual secretary of the Academy of Beaux Arts, professor at the Conservatoire, composer of numerous and remarkable compositions, the Maitre Widor has had many pupils who have done honor to his valuable teaching.

"His Mass for two organs and two choirs will be given tomorrow at 9:45 in the Church of St. Sulpice in the presence of Cardinal Verdier, Archbishop of Paris, who has wished to give the master this mark of his esteem."

America has been profoundly influenced by M. Widor and his music. Widor pupils abound among us, and they stand in goodly numbers among the very finest in our profession. Though M. Widor has never visited America, his music has been ever present with us; it is doubtful if there is a single day of the year when some portions of his music are not played somewhere in America, in private practise or public recital. His thousands of friends and hundreds of pupils in America send up the hearty wish that he may live in the best of health to celebrate also his 75th anniversary at St. Sulpice.

TWO WORTHY PROJECTS FOR GIFTS BOTH LARGE AND SMALL AND MANY ARE NEEDED

The Stephen C. Foster Memorial in Pittsburgh, Pa., has the backing of strong and influential friends, and is seeking contributions, large and small, for the erection of a permanent memorial building in that city, in honor of the one American composer whose works are undoubtedly known by the greatest number of Americans.

The B. F. M. C. has approved the project, and the building is planned for a plot of ground given by the University of Pittsburgh, which also promises to meet all expenses of maintenance after the buildings have been completed. Every dollar contributed to the fund will be used actually for the building; there will be no deductions for overhead and office expenses. Each Jan. 13th the children from the Stephen C. Foster Public School in Pittsburgh gather in the cemetery, place a wreath on his grave, and sing his songs, while chimes throughout the city play his familiar melodies. The Governor of Pennsylvania has given his approval. A beautiful building has already been sketched by the architects and adopted as the basis of the future structure.

The campaign to raise \$500,000 was started a year ago, and the Tuesday Musical Club of Pittsburgh has under-written all campaign expenses. One of the music clubs of Pittsburgh has pledged \$7,000, and contributions are especially requested from other music fraternities. In this case, gifts both large and small are in order, and may be sent to The Stephen C. Foster Memorial, 1633 Shady Ave., Pittsburgh, Pa. This magazine heartily endorses the project, and suggests donations—even as small as your personal check for a dollar.

The other project, already proposed in these pages, is an endowment fund for the Children's Choirs of Flemington, N. J. In this case a work of tremendous importance has been carried along privately for many years, a work unlike any other being done anywhere in behalf of church music. Miss Vosseller and her associates have given unstintingly of their time and energy, without any other reward than that of making such a tremendous contribution to music, to the church, to the community.

Here is an opportunity for men of means to give or bequeath five thousand, ten thousand, a hundred thousand dollars. An endowment fund of five hundred thousand dollars would be none too large, and

its benefits would be incalculable. In this case the Choirs probably have made no provisions for handling small endowment-fund contributions, but sizable donations will be so gratefully received that the necessary machinery for handling an endowment will instantly be set up.

The Flemington Children's Choirs give a practical music education to the children of the community, and turn over these students, juniors, and graduates directly into the various church choirs of the city. The more music-lovers we have, the greater will be the sales of all kinds of music and music instruments, and the greater the demand for teachers and concert artists. Is there any other project that reacts so favorably and so directly?



Calendar Suggestions

By R. W. D.

ANTHEMS FOR APRIL

"WASH ME THOROUGHLY"—Wesley. I am particularly fond of this lovely anthem. It is unsurpassed in the Lenten repertoire. There are opportunities for choral singing which will endear it to both choir and listener. Medium difficulty, no solos, free organ part.

"BLESSED IS HE THAT COMETH"—Voris. Suitable for Palm Sunday. Easier than the setting "O BLEST IS HE" by Phillip James and both practical and attractive for the average chorus. No solos. 4p. Gray.

"COME, FAITHFUL PEOPLE"—Voris. A carol for Palm Sunday. Stanzas are arranged for full chorus, womens' voices and men's voices. It is of medium difficulty and novel in treatment and text. (1928) 10p. Gray.

"ONCE UPON A BLACK FRIDAY"—Harvey Gaul. An arrangement of a Provencal Easter carol. A colorful organ part, with Chimes and Harp possibilities, increases the general interest. For an opening choral number this is ideal. Medium difficulty, soprano or tenor obbligato solo. 8p. Ditson.

"THE RISEN LORD"—Sowerby. This has been suggested before. A good chorus and solo quartet is needed, the two vocal divisions being treated antiphonally. It is difficult and somewhat modern but the results justify the effort. 37p. Boston Music Co.

"THE CONQUEROR"—Baumgartner. This fine anthem appeared last year. The organ part is particularly well done. After a two-page introduction the voices enter quietly, "Dead on the Cross He hangs." At the sixth page the triumphal mood begins developing a tremendously dramatic climax. The anthem is difficult. I recommend it to choir-masters seeking the unusual and the outstanding in modern church music. 9p. Ditson.

"JESU, MEEK AND LOWLY"—Elgar. A penitential anthem with a climax near the close. Arranged from an early work. Medium difficulty. 6p. Novello.

"THE STRIFE IS O'ER"—Andrews. A hymn-anthem, unaccompanied, founded on the familiar Palestrina tune. Double choir needed. Rather difficult. A welcome version of an old favorite. 7p. Gray.



—SELLING THE IDEA—

Any Catholic organist who knows his church needs a new organ, has an excellent sales argument in the fact that St. Patrick's Cathedral in New York City has devoted so much money and attention to its new organ equipment. Here is a church that certainly doesn't actually need fine music in order to insure good congregations; yet the organist of the Cathedral doesn't ask for a new organ, but instead the clergy go to their organist and authorize him to get the finest and largest organ he thinks the Cathedral needs. The fact that Cardinal Hayes saw the advantages of having a fine new organ, is a sales argument that will not easily be resisted. Show your clergy a copy of the magazine with the St. Patrick's review.



Service Selections

HUGH McAMIS

ALL SAINT'S—GREAT NECK, L. I.

"Benedictus"—Barnes

"Angel Voices"—Macfarlane

"If Ye Love Me"—Coleman

"Turn Back O Man"—Holst

"How Beautiful"—Galbraith

"I Know Not"—Neidlinger

N. LINDSAY NORDEN

FIRST PRES.—GERMANTOWN, PENN.

"Come Let us Return"—Jackson

"Come Pure Hearts"—Tinel

w.v. "Devoutly Do I Worship"—Van-

Overeem

v.h.o. Gentry—Andantino

v.h.o. Vieuxtemps—Andante

"First Communion"—Tinel
 "Prepare Ye the Way"—Garrett
 JAMES EMORY SCHEIRER
 SALEM REFORMED—HARRISBURG, PENN.
 "From All Thy Saints"—Matthews
 "Eyes of the Lord"—Andrews
 "Sun of My Soul"—Sudds
 MISS HARRIET CASE STACEY
 FIRST BAPTIST—LONG BEACH, CALIF.
 "Praise My Soul"—Huhn
 "Breast the Wave"—Shelley
 "O Love That Wilt Not"—Ambrose
 "God Shall Wipe Away"—Fields
 "O Come to My Heart"—Ambrose
 "Seek Ye the Lord"—Roberts
 "From Every Stormy Wind"—Wilder
 "Sing Praises"—Peace
 —STANLEY R. AVERY—

Easter 1929

Abbreviations refer to alto, bass, cello, harp, men's voices, organ, soprano, tenor, violin, etc.

J. WARREN ANDREWS
 DIVINE PATERNITY—N.Y.C.
 v.o. Handel—Fourth Sonata D
 v.o. Matheson—Aria G-String
 "By Early Morning Light"—Reimann
 "Church is Keeping Easter"—Schlieder
 "End of Sabbath"—Targett
 a.v. "Easter Eve"—Gounod
 FRANCIS E. AULBACH
 EPIPHANY—CHICAGO, ILL.
 "We Declare Unto You"—Maunder
 "Hallelujah Chorus"—Handel
 "Agnus Dei"—Gounod
 Mueller—Paeon of Easter
 Johnson—Easter Morn
 THEODORE BEACH
 ST. ANDREW'S—N.Y.C.
 "Hallelujah Chorus"—Handel
 s. "I Know that My Redeemer"—Handel
 "Agnus Dei"—Eyre
 Tchaikowsky—Andante (5th)
 Mendelssohn—Priests March (Athalie)
 DR. CLARENCE DICKINSON
 BRICK CHURCH—N.Y.C.
 Strauss—Solemn Processional
 "Easter Alleluia"—Vulpus
 "Light's Glittering Morn"—Parker
 "Christ is Arisen"—Fehrmann (carol)
 "In Joseph's Lovely Garden"—Trad.
 "Easter Litany"—Dickinson
 Lutkin—Fantasia on old Easter Hymn
 AFTERNOON SERVICE
 Karg-Elert—King Ever Glorious
 "Now Christ is Risen"—Pluddemann
 "Holy, Holy, Holy"—Huber
 "Joyous Easter Song"—XVII Cent.
 "Resurrection"—Liszt
 "Rejoice, the Lord is Risen"—Trad. 1623
 Reinecke—Prayer
 Trumpets, Trombones, Tympani, and Organ were used for all instrumental numbers.

CHARLES J. CUSTER
 TRANSFIGURATION—POTTSTOWN, PA
 Gaul—Easter on Mt. Rubidoux
 Yon—Christ Triumphant
 Frysinger—Deo Gratias
 "Very Early"—Stevenson
 "When the Sabbath was Past"—Jones
 GUY FILKINS
 CENTRAL M.E.—DETROIT
 Gaul—Easter with Moravians
 "Behold the Dawn"—Matthews
 "Carol of Lambs"—Spanish (Gaul)
 m. "Bless the Lord"—Paine
 t. "Awake, Arise"—Edwards
 "Lord Now Victorious"—Mascagni
 GERALD FOSTER FRAZEE
 CONGREGATIONAL—AUBURNDALE, MASS.
 "By Early Morning Light"—Reimann
 "Easter Dawn"—Clausmann
 "Alleluia"—Kopolyoff

JOSEPH H. GREENER
 QUEEN ANNE M.E.—SEATTLE, WASH.
 b. "Hosanna"—Granier (Prelude)
 "Hallelujah Chorus"—Handel
 "Resurrection"—Shelley
 s. "I Know that My Redeemer"—Handel
 A. LESLIE JACOBS
 WESLEY M.E.—WORCESTER, MASS.
 Johnston—Resurrection Morn
 Mueller—Paeon of Easter
 Easter Messages from other Lands:
 Spain: Gaul—Easter Procession
 Russia: Kopolyoff—Alleluia
 France: Gaul—Black Friday
 "Lo, the Tomb"—Broome
 "Two Thieves"—Gounod (Redemption)
 MRS. BRUCE S. KEATOR
 ST. ANDREW'S M.E.—N.Y.C.
 "O Joyful Sound"—Schlieder (Sung from rear Gallery)
 c. Lalo—Chant Russe
 s. "End of the Sabbath"—Speaks
 m. "Alleluia"—Froelich
 c. Haydn—Andante (Haydn Concerto)
 "Inflammatus"—Rossini
 h. Renie—Legende

At the evening service Dr. Mark's Cantata "Victory Divine" was sung and the service closed with the playing of "Abide With Me" on the Chimes.
 DAVID A. PRESLEY
 WASHINGTON ST. M. E.—COLUMBIA, S. C.
 Johnston—Resurrection Morn
 Yon—Christ Triumphant
 Gaul—Little Bells of Our Lady
 "Awake Thou"—Maker
 "Heavens are Telling"—Haydn
 DR. JOHN M. E. WARD
 ST. MARK'S LUTH.—PHILADELPHIA
 Renaud—Concert Overture
 Gounod—Praise Ye the Father
 Donizetti—Sextette from Lucia
 Faure—The Palms
 Two Hymns:

I walked with the King
 I'm a Pilgrim
 Schubert—March Militaire
 All except the first number were played by the Royal Trumpeters of Philadelphia.
 NEW YORK CITY
 SELECTIONS IN GENERAL
 "Christ Triumphant"—Yon
 "Grave Itself a Garden"—Gower
 "When Dawn Was Breaking" (Polish)
 "In Joseph's Garden" (Spanish)
 "Light's Glittering Morn"—Parker
 "Welcome Happy Morn"—Rogers
 "O Joyful Sound"—Schlieder
 "Rejoice Ye Pure"—Messiter
 "Now is Christ"—Dickinson
 "Joyous Easter Song"—Dickinson
 "Glad Easter Day" (Norway)
 "Victory Divine"—Marks
 "Behold the Dawn"—Matthews
 "Thou Whose Love"—Salter
 "Awake Thou"—Manney
 "Rise Glorious Conqueror"—Mason
 "Shout Ye Heavens"—Chadwick
 "Tomb is Empty"—Broome
 "Easter Alleluia"—Vulpus
 "Easter Litany"—Dickinson
 "Christ is Risen"—Bach
 "As it Began"—Martin
 "Light in Darkness"—Jenkins
 "Three Lilies" (Breton)
 "Day of Beauty"—Clough-Leighter
 "Christ is Risen"—Thiman
 "Hymn Exultant"—Cloyce
 "Spring Voices" (English)
 "Christ is Risen" (Russian)
 "Three Men Trudging" (Provençal)
 "Bells of Easter"—Chaffin
 "The Magdalene"—Warren
 "Christ Being Raised"—Rogers
 "Fill the Font"—Warren
 "White Lilies"—Dickinson
 "Hail Dear Conqueror"—James

"Behold Ye Despisers"—Parker
 "Soon Night Shall Pass"—Henschel
 "Golden Glowing Morning"—LeJeune
 "I Am He That Liveth"—King
 "Hail Gladdening Light"—Martin
 "Blessed Are They"—Manney
 "Forty Days of Easter"—MacLagen
 "Easter Dawn"—Woodman
 "Ring Out"—Dressler
 "On Wings of Light"—Bartlett
 "At the Rising"—Coombs



—OBERLIN CONSERVATORY—

It has been the recent custom to dispense with the regular College Chapel exercises during the examination week at the end of the first semester. To take their place, the members of the organ faculty give each a brief Vesper recital at four. These are fairly well attended by the students who evidently find in them a rest and relaxation after a hard day of examinations. In fact, the nick-name for them among the students, is "Consolation Recitals." This year, on account of the painting of Finney Chapel at the time, the recitals were given on the 3m Skinner at the First Church.

Prof. Leo Holden started the series, playing the Reger Benedictus and Mulet's Nef from the Byzantine Sketches.

Prof. Bruce Davis played Two Choral Preludes by Bach, Yon's L'Organo, Primitivo, and Dvorak's Largo.

Prof. L. E. Yeamans gave four organ numbers; March in C Minor by Dr. George W. Andrews; Scherzo (Fourth), Widor; and Shelley's arrangement of Schubert's "Am Meer."

Dr. George W. Andrews opened with two organ numbers, the first movement from Widor's Syphonie Romaine, and Franck's Pastorale and then with the assistance of Prof. Johnson and Goerner played his own Song of Devotion for organ, violin and cello, a beautiful and intricate composition, superbly performed. It is a matter of regret to all, that Oberlin has so little chance to hear Dr. Andrews in recital, but teaching as heavy a schedule as he does in both organ and compositions one can not expect it to be otherwise. With Prof. Lillich's return next year, we will have our regular number of teachers on the organ faculty and with the reduced schedules, hope that Dr. Andrews will have more time to devote to his own playing and composition.

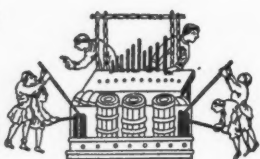
Jan. 15, Prof. Yeamans gave a program of theater music at Finney Chapel. No organ music, either original or transcription, was used—the program being given primarily for those students interested in the theater organ, and to show the wide field covered by the theater organist in choosing his numbers.



—PALMER CHRISTIAN—

Mr. Christian plays for the 100th anniversary of St. Andrew's Presbyterian in Toronto, March 8th; dedicates a Skinner in Covenant Presbyterian, Detroit, March 9; on the 6th he plays in Princeton, N. J.; on the 14th in Chambersburg, Pa.; on the 30th in Hartford, Conn.; Dec. 5th he opened a 3m Austin in Decatur, Ill. A recital is also booked for Wanamaker Auditorium in New York City. Jan. 14th he dedicated the 3-28 Skinner in the First Presbyterian, Columbus, Ohio, the recital sponsored by the Central Ohio A.G.O. Jan. 13th he dedicated the 3-52 Aeolian in the First M.E., Kenosha, Wis.

Notes &



Reviews

Editorial Reflections

It Moves

PLACING the dollar mark first is not entirely an error in judgment. After learning the expensive lessons of a few panics, the fault of Democratic administrations, Mr. Hoover brought together the greatest holders of the dollars of America and persuaded them to incur a few bills. Was it millions or billions they decided to spend at once?

Mr. Ford told the youth of the country that the way to be useful citizens was not to save money but to spend it wisely.

After the War we had an era of spending. Salesmen report that the majority of organs are not bought but given. Churches do not spend money for organs, they get them as gifts, usually memorial donations. Then the theater stopped buying. They never got organs as memorial donations; it is inconceivable even that Mrs. Crawford would give the Paramount a new Wurlitzer in honor of her husband. Anyway the theater outlet was stopped. Then Wall Street kicked up a rumpus and the rich people who pretended they were thinking seriously of donating a memorial organ to some church or other, had a first class excuse for pretending that now they couldn't even think of it. So the organ-donation business began to slow down.

After all is said and done, the organ-building industry is pretty reliable as a key to the health of the profession. When new organs abound, healthy salaries abound. When the public loses interest in new organs, it loses interest in old organists. We are all tied up in the same bag. If we don't fight for each other we shall enjoy the benefits of a period of starvation.

It is the duty of a good bookkeeper to howl mightily to the boss when the old books have worn down and a new set is needed. If a good chauffeur

fails to inform his patron when the tires are in need of replacement, a skid, a turn-over, or a smash is the next move. If the organist does not take the lead in the movement for a new, better, and larger organ, who will?

A university graduate with his unused but not unearned M. A. holds a position in Brooklyn. The organ is old, but still going strong. That's the best we can say for it. He wants a new organ, and is willing to work to get one. He appeals to the organ industry and its salesmen to furnish him with printed arguments he can use to persuade the prospective patron to donate the funds for a new organ, to cost about seventy-five thousand dollars. If he succeeds, some organ factory will have work for its entire staff of employees for several months, and everybody will be happy. Also he will demonstrate the beautiful new instrument to the public, inspire their organistic enthusiasm to a higher pitch, and perhaps induce his church to pay more attention to the music of its services. All of which will be healthy for everybody. Good music does help humanity; there's no denying that.

The assertive worker is more of an asset than the timid man. He gets things done and he is more likely to cry aloud if anything goes wrong in his department. He insists on seeing some progress made year after year, or he is unhappy. That is why 1930 is a richer year than 1830; that is why we have radios and moving pictures and electric lights and marvelous organs. What we want is to keep pace with the world about us. Neither the organ nor church music has kept pace with the rest of the world. There is much greater progress in aviation, railroading, and telephoning than there has been in organ building or church music. That is because there are more dollars to be made in aviation and railroading and telephoning. But in spite of this, organ building is not to be

scoffed at. Take a modern console and a modern organ and compare them with any console and organ built twenty years ago, and we learn a thing or two.

Now it is hard to say why a church needs to junk its twenty-year-old organ and buy a new one when it has lost its public but it would be easy to say why a theater should do so, why a municipal auditorium should do so, why a millionaire should do so. If only we could bring congregations liberally back to church we could tell why the church then too would need a new organ. Jazz and the war, electricity, radio, and aviation have so quickened the pace of humanity that the long skirts of the gay 90's have had to give way to knee-lengths in which her ladyship could kick around the city and get there quickly. We've got to get there more quickly. Tomorrow won't do. What we want, we want, and we want it now. If we want ice-cream, we want it, and we want it cold and we want it sweet. Halfway won't do at all. If we want music we want it. We want it tuneful, we want it rhythmic, we want it colorful. Drab, slow, ponderous music won't do at all. That's why the drab, slow, ponderous organ tone and organ action of 1900 are not fit for 1930. It has no vitality. It savors of the dead and gone. We feel it, we hear it, we cannot escape it. Though we be tonally deaf and dumb, we still feel it in our bones and muscles. That is why the old organs must go and new ones take their places.

Can we be satisfied today with Handel's Largos and Rheinberger's Sonatas and Mendelssohn's Spring Songs? Isn't it ridiculous to think of a musical feast on these things, an organ built for these things? How can such an instrument play Jenkins' Night or accompany his "Lux Benigna"? How could the good old gasoline of 1900 propel our Fords and our Packards and our Cris-Crafts today? There wouldn't be an Irish cop on all the streets of New York if we had to go back to such gasoline; they'd all be in the courts telling the judges how the culprit was arrested for blocking traffic. No,

we've got to get there quickly today. And it's unthinkable to say that the man who enjoys these high-speed things six days a week can be content with the stodgy music of an antiquated organ on the seventh day, grinding out another Largo, another Meditation, another Allegro Pomposo Verboso Ridiculoso. Our wives can be just as warm in the skirts of their grandmothers, but can we induce any of them to try it? Shall we compel our music of 1930 to tolerate the prolonged agony of continuing to present itself through the medium of an instrument built for the music of 1900? What can it do but grunt, groan, and die? And—so sad to contemplate—we go with it.

Dollars must be kept in circulation. Saving them will sink the ship. Dollars were made for circulation, not for a museum. The spending of dollars is the key to a healthier organ profession. We must spend more dollars for organs, for recitalists, for choirs, for libraries; we must spend dollars for a set of Chimes if we have been without them all these years—that ought to be the first step in learning to walk the financial road. It ought to be easy to find some one in the congregation who can and will donate a set of memorial Chimes; the cost is small. Having taken this step, we can catch the emphatic attention of the whole congregation twice a week merely by plucking a Chime now and then. And having caught the attention of the congregation, we can nurse it along with modern music, played as best we can on antique organs, till finally we have enough attention backed up to encourage a start on the funds for a new organ.

Mr. Frederick C. Mayer has one of the finest as well as one of the largest church organs in the world, and he achieved the impossible by having it owned by the United States Government. Try to get ten dollars out of Congress, and you may guess the difficulty of Mr. Mayer's achievement. By direct methods it could not have been done, and West Point would still have a two-manual tracker organ of 1874. The method Mr. Mayer used would seem almost as difficult as getting money out of Congress, for he got it out of the Army. Reads like a joke, but is truth. He made the organ so popular in West Point that it became a talking-point with West Pointers; and then he began to go after the grand old army men till he got a few of them to donate a set of Chimes or a Vox Humana or a Diapason—not

knowing of course what a Diapason sounds like. He has followed this practise till today his list of donors of individual registers for the West Point organ reads like a page from the Social Register of the Army. He didn't stop at privates; he went after Generals and Major Generals and Grand Generals, and he got them too.

That would be of only mild importance if it were not for the mass of important future Americans who pass through the halls of Cadet Chapel at West Point, hear the organ, learn to love it, and forever hold it in fond memories. That's where it counts so much. That is precisely what any of us can do, though with lesser Americans in fewer numbers.

And all this would be hurtful instead of beneficial if the bills were merely incurred and not paid. Paying the bill sometimes seems like an act of heroism, and perhaps it is; but it is a prime duty. And what is a hero but one who has done his duty grandly when it was a difficult duty, a tremendously difficult duty?

The tremendously difficult duty is for each of us to see that the other fellow pays his bills. It is so easy to give credit, to wait in patience, to let it slide. The easy way has always led downward, never upward.

One noble house of builders went into receivership because it couldn't collect the money due it and because it was afraid to honestly say just how much money was due it. Underselling, they called it; price-cutting. They thought they had to have contracts. They didn't need contracts, they needed cash. Many an organist is ruining his whole life because he is falsifying the amount of money due him for service rendered, and instead of telling the bridal party it will cost them fifty dollars he humbly says ten dollars is enough and he knows it isn't. Many a salesman modestly says the new organ will cost them twenty thousand dollars when he knows he is lying and it really is worth twenty-five thousand dollars—but he's afraid the other salesman will lie also and walk off with the contract. Many a man obligates himself for groceries and gas and organ lessons and new music, and then keeps on owing, never paying, till the grocer and the filling-station have collected and the musicians and music dealer have forgotten. Pay the Bill is a motto that might well be tacked all over the four walls of every studio, every organ factory, every church, every home in America. The man who gets away with an unpaid bill is a thief and the

sooner we hold him up to the knowledge and scorn of all, the better will it be for our beloved profession and industry.

There are no hard times coming. Radios will still be sold by the thousands every day, automobiles will still carry Americans to church now and then, the motion picture and the theater will still say s. r. o. But the radios will be the latest improved models, built in 1930, replacing models built in 1929; the automobiles will be 1931 models, replacing 1930's; the motion pictures will be films shown now and never revived. What a pity that organs are not like motion pictures. What a pity that organs last so long before they give in to old age and decay. It's the activity, the turn-over, that brings prosperity, renews vigor, insures health. Lay in bed day and night for five years and you'll stay there forever. Let the public neglect its spending of dollars for new organs and more organists, and it will keep up that reprehensible practise. Now is a good time to get to business. Business in 1930 will only be good for those who make it good. What we need is not so much a house-warming as a house-cleaning. Clean out the ideas, the old equipment, the old attitude. It's a new year we are already in. Let's snap into it quickly. Almost seventeen percent gone already. The world moves on. Moves rapidly. We must too.



—CORRECTION—

The Del Castillo Organ School of Boston is still open. Mr. Del Castillo writes:

"While it would be ridiculous to claim that theater organ playing is on as safe a basis as it was a year and a half ago, nevertheless I have quite definite reasons for believing that there is a big chance of organists' remaining in the theaters indefinitely; and I am by no means ready to give up the fight."

Our former statement was made on the strength of Mr. Del Castillo's statement in November that he would "no doubt close up the School in a few months." That he is maintaining it, is a most hopeful sign. He has excellent equipment, is well located in Boston, is thoroughly established, and the entire organ profession will benefit by his continuing and enlarging the School.

—A MOTTO—

"Don't endure change—use it." (Dr. Harry Emerson Fosdick, in a radio address.)

Dickinson's Historical Recitals

Complete Programs of Current Lecture Recitals Given by
Dr. Clarence Dickinson in New York City

DR. CLARENCE DICKINSON'S famous series of Historical Recitals given on the Tuesday afternoons of February every year, confined itself this February to A Music Lover's Tour of Europe with Dr. Burney. Dr. Charles Burney, father of Fanny, the novelist, in 1770 and 1772 "undertook journeys to all civilized countries of Europe in order to write a history of music 'from the hearing and not from hearsay'." In 1770 he visited Paris, Turin, Milan, Venice, Padua, Bologna, Florence, Naples, and Rome. In 1772, Berlin, Hamburg, Schwetzingen, Stuttgart, Prague, Dresden, Leipzig, Munich, Vienna, and London. Without the assistance of the very talented Mrs. Dickinson, her husband's programs would hardly be possible; a mere glance at any of the series already given will give an idea of the tremendous amount of research work that was necessary in each program.

The world, with the assistance of the radio, is satiated with ordinary music, some of it highly entertaining. Dr. Dickinson has been meeting the issue, if not anticipating it, by the use of programs that combine the elements of curiosity, education, and culture, with the superficial element of entertainment. The result is a packed auditorium for every concert. These programs, the most difficult to present, are abundantly worthy of all the space and special labor they require in their presentation in these pages for the benefit of the profession at large. They reward the reader liberally for every hour spent in their serious study. These pages again present the programs in full.

PROGRAM 1

With Dr. Burney in Paris. Soprano, harpsichord, violin, oboe, Motet Choir of the Seminary, and Luis Harold Sanford at the organ.

Harpsichord duet, Allegro, Son. 1, Dr. Burney, "the first duet ever written for two performers upon one keyed instrument."

Visit to Paris: At Church: Sarabande and Fughetta, Francois Couperin, 1668-1733, "as played for Dr. Burney at Notre Dame Cathedral, by the composer's cousin, Armand Louis Couperin."

M. "Ave Verum," Josquin de Pres.

At the Salon: H. Le Moulin a Vent, d'Agincourt; Le Coucou, Daquin, 1694-1772; Les Tourbillons, Dandrieu; s. "Le Jour de l'An," Dauvergne, 1713-1797.

At the Opera: Air Majestueux, Rameau, 1683-1764; m. "La Guirlande," Rameau; Minuet, Rousseau, 1712-1778; o. Romance, Balbastre, 1729-1799; s. "Plus de Depit," Gretry, 1741-1813; v. Gavotte, Gossec, 1734-1829.

At the Concert Spirituels: M. "O Quoniam Tristis," Pergolesi, 1710-1736; o. Rigaudon, Philidor, 1726-1795; Noel, Balbastre, 1729-1799; v. Musette, Dauvergne, 1713-1797; s. "Holy Spirit from on High," Gossec; o. v. Andante, Tempo di Menuetto, Gossec; m. v. o. h. "Sanctus," Lalande, 1657-1726.

PROGRAM 2

With Dr. Burney in Italy. Soprano, harp, violin, tenor, Recitals Motet Choir, men's voices.

Turin: t. h. "Che Allegrezza, Che contento," Old Ballad.

Milan: v. Largo Expressivo, Pugnani, 1731-1798, Ambrosian Chant.

Venice: m-v. "En Agnus Dei," Ancient Choral Prayer; s. "How blest the Maid," Galuppi, 1706-1785; Air, Galuppi; s. "Prigioniera Abbandonata," Galuppi.

Padua: v. Devil's Trill, Tartini, 1692-1770.

Bologna: Gavotte, Martini, 1706-1784; m-v. "In Monte Oliveto," Martini; h. Minuet, Mozart, "as written when he was four years old"; Allegretto, Mozart, "written when he was six years old"; Minuet, Mozart, "written when he was six years old"; (Mozart, 1756-1791).

Florence: m. "Alla Trinita Beata," Sung by the Laudesi.

Naples: s. "Se il ciel mi divide," Piccini, 1728-1800; h. Nina, old Neapolitan melody; t. h. "Plenilunio," old Neapolitan serenade.

Rome: In the Sistine Chapel: Evocation in Sistine Chapel; m. "Miserere," Allegri, 1584-1662.

PROGRAM 3

With Dr. Burney in Germany. Contralto, tenor, baritone, violin, flautist.

Berlin: Preludio e Capriccio,

Marpurg, 1718-1795; c. "Du Dessen Augen Flossen," Princess Amalia, 1723-1787; v. Sarabande and Gigue, Nichelmann, 1717-1762; b. "Fair are Roses," Kirnberger, 1721-1783.

Potsdam: f. Grave from Concerto, Frederick the Great, 1712-1786; v. Pastorale, Benda, 1718-1795; c. "Gethsemane," Graun, 1701-1759; M. "Lament and Weep," Graun; f. Sonata 333, Quantz, 1697-1773.

Hamburg: b. "Beloved Countryside," Keiser, 1674-1739; t. "Wenn Es Meine Mutter Wusste," Keiser; t. b. "So soll dein Herz," Keiser; Fugue, Emmanuel Bach, 1714-1788; c. "Day of Judgment," Emmanuel Bach.

A Musical Offering: Fugue, f. v. Largo, J. Sebastian Bach, "A gift to Frederick the Great."

PROGRAM 4

With Dr. Burney in Bohemia, Saxony, Bavaria, Vienna. Soprano, baritone, violin, violoncello, trumpet, Brick Church Motet Choir, Seminary Motet Choir.

Schwetzingen: Andante, Stamitz, 1746-1801.

Stuttgart-Ludwigslust: m. "Rex Tremendae," Jomelli, 1714-1774.

Prague: Prelude and Fugue, Seegar, 1716-1782; b. "Gypsy Song," Traditional.

Dresden: m. "From Psalm XCVI," Naumann, 1741-1801; Mr. Fischer's Favorite Rondo Minuette, Fischer.

Leipzig: b. "Old Boreas," Hiller, 1728-1804.

Munich: m. "Bethlehem," Folk Song, Schubert, 1739-1791.

Vienna: At the Opera: s. "O Toi qui prolongeas mes jours," Gluck, 1714-1787; v. vc. Gavotte from Armide, Elysian Fields from Orfeo, Gluck; s. "Lusinghe piu care," Handel, 1685-1759.

At Church: Fugue, Albrechtsberger, 1736-1809; m. "Insanae et vanae curae," Haydn, 1732-1809; b. "Recordare," Hasse, 1699-1783; m. "Blow the Sacred Trumpet," Hasse.

London: The Handel Festival, 1784: m. "Hallelujah," Handel.



—AH! A BOUQUET—

"I heard the greatest song recital of my life yesterday...Edith Barnes is a perfect accompanist; she was always 'right there'. She is a sweet woman with personality and talent. Too bad Bill was not there to be proud."



CONSOLE OF FRAZEE ORGAN
in the residence of Mr. Harry Upson Camp, Reading, Mass., referred to in the Boston news report in these pages.

Organ Lessons for Beginners

Practical Points in the Elementary Details of the Fine Art of Organ Playing

By Prof. PAUL E. GROSH, *Mus. Bac.*

REVIEW the most difficult exercises—Nos. 5 and 6 in the pedal text; Nos. 5 and 8 in the manual text. Aim to play them perfectly, no matter how slowly, the first time you try them. Do them once or twice; then take up new work, pedals first. If you can play the thirds accurately as outlined in the first lesson, try intervals of a fourth in similar fashion—C to F, D to G, E to A, etc., to the other end of the board and back—left toe throughout, then right toe, giving four beats per measure, the second and fourth rests. You will now feel over two keys in the interval. Move straight across the keys

without watching them or hanging on to the bench. After some ten minutes on these, do the manual work; then the exercises for pedals in the text. Observe the rests in particular. Release pedals instantly on the next beat. Watch final measures. Now go over the thirds and fourths again before quitting the pedals. If you have more time, repeat the manual work.

The new pedal work should include Ex. 13 on page 2. Watch the rests. The new manual work should include p. 14. Watch the fingering. In Ex. 10, m. 2, connect the D and C-sharp with the first and second fingers respectively. In

Ex. 11, line 2, m. 2, half-note F. should be printed tied to next measure. In m. 5 the F's are tied. Make no rests or breaks in any part in this. In Ex. 12, m. 3 ff, shift the 5th finger to 4th on second beat. In the last line in m. 7, G should be tied to the next m.

SECOND LESSON

Review pedal exercises in 3ds and 4ths; text pedal Ex. 13; text manual Ex. II. Continue pedals with Ex. 14-19. Play only the toe on the black keys, keeping a smooth legato throughout, alternating regularly left and right toes.

Our new manual work is on repeated notes. The following explanation will serve to clear up the text:

General rule for repeated notes in the same voice:

1. Notes of smaller value than the quarter lose half their value. E. g., a quarter is played as an eighth note with eighth rest; and an eighth as a sixteenth note with sixteenth rest, etc.

2. Notes of larger value than the quarter lose the last eighth of their value. E. g., a half note is played as a dotted quarter with eighth rest; a dotted half as a half note tied to an eighth with eighth rest, etc.

This applies to exercises with the quarter-note as one beat. If the half-note receives a beat, the rule applies similarly, substituting in the above formulas the word half for quarter, quarter for eighth, etc.

General rule for repeated notes in different voices:

1. If a melody note (usually the uppermost voice) is preceded by itself in another voice, insert a rest according to above rules, E. g., in text on p. 29, Ex. 23, m. 2, the D is repeated. The dotted half then becomes an eighth-note with eighth rest, except that it is held out the

NOTE: The instruction books mentioned by Prof. Grosh are obtainable from any of the publishers whose names and addresses are to be found in the Directory in the back of this magazine, or they may be secured from Organ Interests Inc., 467 City Hall Station, New York, N. Y. The books recommended for these Lessons are:

Alderfer's Organ Book for Beginners. J. Fischer & Bro., \$150.

Caspar Koch's Pedal Studies, \$150.

Rheinberger's Trios, arr. by Doane, \$1.25.

Bach's Eight Little Preludes and Fugues, arr. H. M. Dunham, Schmidt, \$1.00.

original value through the second and third beats connecting with E.

2. Repeated notes in different inner voices (any but the melody voice) are tied, E. g., in text on p. 29, Ex. 23, m. 1, the D is tied to the second beat.

Practise then text Ex. 14-16, watching all rests and counting eight beats per measure.

THIRD LESSON

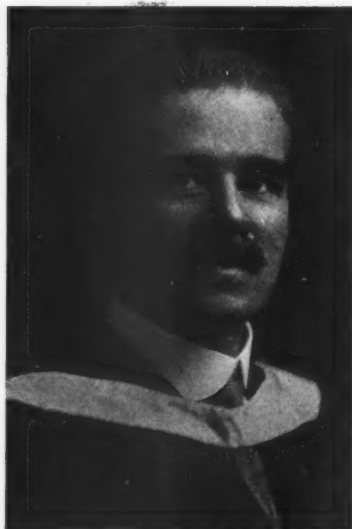
New pedal exercises in 5ths, following the method of the 3ds as in first lesson, with each foot separately. Continue with the text pedal Ex. 20-29, using the heel for the first time. Ex. 29 is most difficult. To preserve a pure legato, slide the heel on the half-beat between notes. Rubber heels cannot do it; leather serves best with a low heel. In m. 8 the note should be E.

New manual exercises 19-20. Observe rules for repeated notes. In Ex. 19, line 2, m. 2, A should be a half-note; m. 6, E should be a half note; m. 10, A should retain the second finger; p. 20, line 1, m. 4, the thumb shifts to second finger on E. Watch the fingering most carefully, especially the shifting. On p. 21, m. 4, count one should shift from fifth to third finger on D and should use second finger on B-flat. In line 2, m. 2, the G retains the second finger on count two. In line 3, m. 3, the C is taken with the second finger and shifts to thumb.

FOURTH LESSON

Review pedal exercises in 4ths and 5ths. Continue with text pedal Ex. 29-40. In Ex. 37, take four notes per measure throughout. In Ex. 38 it is easier to use the right heel on the second and fourth beats, playing the right foot forward then in order to give the left a chance. Continue this practise throughout Ex. 38-39, except that in 39 the left heel will be taken on the second and fourth beats. Ex. 40 requires great skill. If you have mastered the preceding exercises however, you can do it. In m. 3 and 4 the right toe plays back on the pedal.

We will now use the manuals and pedals together with the exercises on p. 22. Ex. 1-3 are all to be played with the left hand and pedal; Ex. 3 also is used as another exercise with the pedals and right hand, using the same notes as the left hand (loco) with the upper fingering instead of the lower. Practise on each manual and watch your general position as indicated in your first lesson.



MR. ARTHUR ROSE

HALF A CENTURY

ARTHUR ROSE OF NEW YORK CITY

QUIETLY PASSES ANNIVERSARY

"Commencement day," he called it, when he had completed his first fifty years as organist. Thus Mr. Arthur Rose, M.A., Mus. Bac., who has now confined his activities largely to Trinity School, New York City, quietly closed a half-century of church activity. Apropos to this it may be mentioned that he has always combined a scholastic career with that of church music, beginning when a student at St. Stephen's College, now a part of Columbia University.

Mr. Rose was born, in Diss Norfolk, England, under the shadow of St. Margaret's Church, not far from Palgrave Church where his great grandfather was rector from 1800 to 1840.

He received his first instruction from his mother who was organist of St. Mary's Parish Church, Haverhill, Suffolk, and later became a choir-boy in Ashwell Church, Hertfordshire.

What a beautiful land it, seemed one summer morning in the seventies when the family, sailing through The Narrows heard a peal of bells—probably those of St. Johns, Staten Island, chiming the tune "Ella-combe," and seeming to flood the then universally green country!

From public school, in New York, he entered the preparatory department of St. Stephen's College, Annandale, N. Y., in 1877, becoming a freshman in 1879 and taking his B. A. in 1883. It was here that he simultaneously began his career as an organist. He held the post at St.

John's also (1880 to 1883) which was nearby.

Returning to New York it seemed inevitable that he was to continue in the alliance of school and church music activities when he became organist of All Angel's Church and teacher at Callisen School there.

From this time on, he became a pupil of Dr. Arthur H. Messiter, organist of Old Trinity, which many others have been proud to call their "Alma Mater." He was also fortunate in the personal friendship and counsel of Sir John Stainer at whose home, in Oxford, he was a guest in 1898.

After seven years of service at All Angel's he began in 1890 a 27-year period as organist in opening up the Roosevelt Organ at the new Park Presbyterian Church. From there again, in 1917, he has completed 12 years of service at The Central Baptist Church, West 92nd St.

The organ of this church, built by Hutchins, is said to be one of three here with both Dual and Absolute pistons. When the Dual is on, the new combinations are manifested by electric lights. With its tower organ and Chimes, playable from any manual, it is very complete and of beautiful tone.

Mr. Rose shows originality and artistic value in his compositions which are mainly of religious character. One of his chief points is in extempore playing with a wonderful sense of fitness, both in registration and general interpretation.

St. Stephen's College conferred on him the degrees of M. A. in 1904 and Bachelor of Music in 1905.

He claims that good health, good fortune and—we may add—good work have in the main contributed to his long service as a church musician—46 years in an area of one mile, on the West Side of this City.

He is a master in Trinity School, this City, having its music in charge.

We congratulate him on his "Fifty Years Graduation."

—MARGARET R. PHYFE

—CHIMES—

The effect of placing a set of Chimes in the Swell or Choir chambers, in close proximity to many metal pipes, is the cause of making the Chimes seem out of tune. I have long advocated not putting them in the organ proper. My own Chimes are installed in a separate case in the back of the church, and under swell expression. At this distance—about 100 feet—they can be distinctly heard even against full organ, and they sound in tune.

—Frederic T. Egner, Mus. Doc.

WARREN D. ALLEN
STANFORD UNIVERSITY—CALIF.
Egerton—Prelude, Veni Emmanuel
Sicherbatcheff—Shepherd's Pipes
Parker—Dream of Mary Overture
Erlebach—Folk Carol Suite
D'Antalfy—Christmas Chimes
Woodgate—Var. on French Carol
Karg-Elert—From the Depths
Willan—Unto Us a Son

SAMUEL A. BALDWIN
CITY COLLEGE—NEW YORK CITY

Thayer—Sonata 5 cm
Rousseau—Elevation
Grace—Fantasy-Prelude, Resurgam
Bossi—Scena Pastorale
Galuppi—Adagio. Allegro.
Borowski—Sonata 1
Karg-Elert—Legend of Mountain
Karg-Elert—Reed-grown Waters
Foote—Nocturne
Wagner—Magic Fire Scene (Valkyries)
Saint-Saens—The Swan
Nevin—Sonata Tripartite
Yon—American Rhapsody
Jepson—Les Jongleurs. La Zingara.

†WILLIAM H. BARNES
AUDITORIUM—ST. PAUL, MINN.

Bonnet—Caprice Heroique
Bonnet—Reverie
Bach—Tocatta and Fugue Dm
Tchaikowsky—Andante (Sym. 6)
Karg-Elert—Harmonies du Soir
Rogers—Scherzo (Son. 1)
Wagner—Lohengrin Prelude
Boellmann—Ronde Francaise
Clokey—Twilight Moth
Wolstenholme—Allegretto
Schubert—Am Meer
Guilmant—Finale (Son. 1)

*CHESTER H. BEEBE
M. E. HOME CHAPEL—RIVERDALE, N. Y.
Meyerbeer—Coronation March
Beethoven—Minuet
Handel—Largo
Gossec—Gavotte
Wagner—Evening Star Song
Dvorak—Humoresque
English—Londonderry Air
Beebe—Springtime Sketch

ROBERT BERENTSEN
MASONIC TEMPLE—ROCHESTER, N. Y.
Sibelius—Finlandia
Russell—Basket Weaver
Stoughton—March of Gnomes
Grieg—Little Bird
Fletcher—Concert Overture C
Rimsky-Korsakoff—Flight of Bumble Bee
Liadow—Musical Snuff-Box
Wagner—Tannhauser March

*PALMER CHRISTIAN
FIRST M. E.—KENOSHA, WISC.
Dedicating 3m Aeolian

Hanff—Mighty Fortress
Rameau—Minuette
Corelli—Prelude
Bach—Fugue Cm
Gilson—Prelude on Flemish Theme
Rousseau—Scherzo
Franck—Choral Am
Karg-Elert—Benediction
Russell—Up the Saguenay
Lemare—Rondo Capriccio
Saint-Saens—The Swan
Mulet—Thou Art the Rock
FIRST PREB.—COLUMBUS, OHIO
Dedicating 3m Skinner

Rameau—Minuette
Bach—Fantasia and Fugue Gm
Schmitt—Prelude
Rousseau—Scherzo
Karg-Elert—Benediction
Russell—Up the Saguenay
*†CHARLES RAYMOND CRONHAM
AUDITORIUM—PORTLAND, ME.
Silver—Jubilato Deo
Tchaikowsky—Andante Cantabile



Recital Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you recommend to your colleagues.

2. Mark any number that has made an especially favorable impression on your audience.

3. Quote a full program only when you have an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 20th of alternate months; send with your written list a copy of each printed program quoted from.

Bach—Prelude and Fugue Cm
Russell—Basket Weaver
Russell—Up the Saguenay
MacDowell—Sea Song
MacDowell—From an Indian Lodge
MacDowell—To a Water Lily
Baldwin—Burlesca S Melodia
Thompson—Elegy
Mozart—Don Giovanni Overture

Selections
Tchaikowsky—Romeo and Juliet Overture
Gaul—From the Southland
Diggle—Caprice Poetique
Russell—Up the Saguenay
Stewart—Spanish Military March

JOHN CUSHING
WELLINGTON FARM—WHITE PLAINS, N. Y.
Dethier—Var. on Christmas Carol
Lavallee—The Butterfly
Kreisler—Caprice Viennois
Bonnet—Rhapsodie Catalane
Holmes—By the Sea
Liapounow—Carol Singers
Listz—Liebestraume

FERDINAND DUNKLEY
TEMPLE SINAI—NEW ORLEANS, LA.
Ferrata—Prelude, Modern Suite
Reubke—94th Psalm
Rachmaninoff—Prelude Csm
Delamarter—Carillon
Faulkes—Caprice

Mr. Dunkley was assisted by the choir and special guest soloists, harpist and orchestra. Mendelssohn's cantata 95th Psalm was the chief vocal number of the evening.

GUY FILKINS
CENT. M. E.—DETROIT, MICH.
Fletcher—Festival Toccata
Karg-Elert—Benediction
Franck—Piece Heroique
Stoughton—Fairylend Suite
Elgar—Pomp and Circumstance

CHARLES GALLOWAY
WASHINGTON UNIV.—ST. LOUIS
Krebs—Concert Fugue G
Tombelle—Echo
Bossi—Theme and Variations

Couperin—Soeur Monique
Stoughton—Neptune (Sea Sketches)
*HAROLD GLEASON
ROCHESTER MASONIC TEMPLE
Dedicating 4m Skinner

Purcell—Trumpet Tune and Air
Arkadelt—Ave Maria
Martini—Gavotte
Franck—Choral Am
Samazeuilh—Prelude
Barnes—Finale Gregorian
Bird—Oriental Sketch

*FRANKLIN GLYNN
HOLY SPIRIT—LAKE FOREST, ILL.
Dedicating Kimball

Boellmann—Second Suite
Glynn—Among the Pines
Loeilly—Gigue
Wolstenholme—Cantilene Af
Rogers—Scherzo (Son. 1)
Hollins—Concert Overture Cm
EDWIN GRASSE

*MUSEUM—BROOKLYN, N. Y.
Handel—Overture Occasional Oratorio
Bach—Choral Sleeper's Wake
Schubert—Ave Maria
Schumann—Sketch Df

Grieg—Last Spring
Massenet—Meditation Thais
Wagner—Death March,
Gottterdammerung
Wagner—Ride of Valkyries
Grasse—Intermezzo
Grasse—Serenade
Weber—Oberon Overture

GRACE HALVERSON
CENT. M. E.—DETROIT, MICH.

Hollins—Concert Overture Cm
Dickinson—Berceuse
Stebbins—The Swan
Faulkes—Scherzo
Torjussen—Norwegian Tone Poems
Kroeger—Marche Pittoresque
EDWIN ARTHUR KRAFT
INSTITUTE OF ARTS—DETROIT, MICH.

Guilmant—Fugue D
Bonnet—Minuet
Dupre—Var. Noel
Reubke—94th Psalm
Dethier—Nocturne
Hollins—Scherzo
Guiraud—Melodrama
Matthews—Toccata Gm
Mr. Kraft was assisted by Mrs. Kraft who sang five numbers.

TRINITY CATHEDRAL—CLEVELAND, OHIO
Handel—Water Music
Bingham—Roulette
Torres—Communion
Dupre—Var. Noel

*N. LINDSAY NORDEN
FIRST PREB.—GERMANTOWN, PENN.
Wagner—Vorspiel, Parsifal
Goldmark—Bridal Song
Stravinsky—Berceuse (Firebird)
Hartline—Serenade (new)
Sears—Legende
Debussy—Le Bon Pasteur
Gaul—Chant for Dead Heroes
Lefebure-Wely—Offertoire No. 2

ADOLPH STEUTERMANN
CALVARY P. E.—MEMPHIS, TENN.
Saint-Saens—Prelude, Deluge
Debat-Ponson—Gavotte
Karg-Elert—Harmonies du Soir
Sowerby—Carillon
Glynn—Southern Twilight
Elgar—Pomp and Circumstance
ANDREW J. BAIRD
REFORMED—POUGHKEEPSIE, N. Y.

Handel—Water Music
Guilmant—March Funebre
Russell—Basket Weaver
Hollins—Concert Rondo
Russolli—Chimes of St. Mark's
Rossini—William Tell Overture
Mr. Baird was assisted by the Orpheus Club who sang 4 numbers.

†JULIAN R. WILLIAMS

ST. STEPHEN'S—SEWICKLEY, PENN.

Bach—Concerto Am
Snow—Distant Chimes
Franck—Choral Bm
Widor—Pastorale (2nd)
Vierne—Cathedrales
Bonnet—Ariel
Williams, V.—Prelude on Rhosymedre
Lanquetuit—Toccata D

†Second Program

Camidge—Concerto Gm
Karg-Elert—Clair de Lune
Widor—Sixth Sonata
Franck—Pastorale
Boellmann—Rondo Francaise
Howells—Psalm-Prelude
Schumann—Canon Bm
Bonnet—Var. de Concert

†Third Program

Corelli—Suite F
Reger—Romance
Karg-Elert—Legend of Mountain
d'Antalfy—Sportive Fauns
Dupre—Cortege et Litanie
Bonnet—Angelus du Soir
Mulet—Thou art the Rock

Fourth Program

Schumann—Sketch Df
Reubke—94th Psalm
Whitmer—Baptism of Jesus
Vierne—Etoile du Soir
Also numbers by Bach, Widor, Mendelssohn.

H. A. D. HURD

84th Recital

(Location not given)

Truette—Chorale Prelude, Old Hundred
Wely—Idylle
Harker—In the Twilight
Barrett—Christmas Offertory
Wagner—Minister March
Rebikoff—Dance of the Bells
Haydn—Serenade Op. 3 No. 5
Silver—Jubilate Deo

LUTHER THEODORE SPAYDE

ENGLISH LUTHERAN—CHICAGO

Dedicating Kimball

Faulkes—Ein Feste Burg
Boccherini—Minuet A
Bach—Toccata and Fugue Dm
Handel—Largo
Nevin—Will o' the Wisp
Yon—Hymn of Glory
Dethier—Christmas

The organ was built to the stoplist by Mr. Spayde.

†EDWARD G. MEAD

MIAMI UNIVERSITY—OXFORD, OHIO

Widor—First Mvt. (Sixth)
James—Meditation Ste. Clotilde
Guilmant—Scherzo (Son. 6)
Truette—Vesper Hymn
Bach—Toccata and Fugue Dm
Boccherini—Minuet
Handel—Largo
Nevin—Will o' the Wisp
Vierne—Finale (1st)

†HUGH McAMIS

ALL SAINTS'—GREAT NECK, L. I.

Mendelssohn—Second Sonata
Gluck—Gavotte
Bach—Lamentoso
Beethoven—Minuet
Franck—Piece Heroique
Stoughton—Pool of Pirene
De Falla—Pantomime
Rogers—Intermezzo
Borodin—Steppes of Central Asia

†MARGARET WHITNEY DOW

FLORIDA STATE COLLEGE

Sibelius—Finlandia
Noble—Melancholique
Widor—Intermezzo (6th)
Debussy—Prelude Blessed Damsel
Russell—Up the Saguenay

FERDINAND DUNKLEY

ST. CHARLES PRESS.—NEW ORLEANS, LA.

Dedicating 3m Austin

Saint-Saens—Fantasie Ef
Wagner—Evening Star
Crawford—Toccata
Ferrata—Romance (Modern Suite)
Lemaigre—Capriccio
Bach—Toccata and Fugue Dm
Dunkley—Bayou Song
Clokey—Wind in the Pine Trees



DAYTON WESTMINSTER CHOIR

METROPOLITAN—PHILADELPHIA, PA.

John Finlay Williamson, conductor

"Hosanna to the Son"—Gibbons
"Christmas Song"—Hersogenberg
"Sing Ye to the Lord"—Bach
"Benedictus"—Liszt
"In Dulci Jubilo"—arr. Christiansen
"Exultate Deo"—Palestrina
"Come Hither"—McCollin
"Built on a Rock"—Lindeman
"Our Days are a Shadow"—Bach
"Song of Mary"—Kranz
"Hallowed be Thy Name"—Andrews
"Steal Away"—arr. Hall
"Religion is Fortune"—arr. Johnson
"Salvation is Created"—Tschesnoff
"Christ is Risen"—Kopelyoff

MUSIC CLUB CHORUS

BELLEVUE-STRATFORD—PHILADELPHIA

Dr. H. Alexander Matthews, conductor

"Still as the Night"—Bohm
"Down the Woodland Way"—Manney
"Magic Song"—Meyer-Helmund
"The Violet"—Scarletti
"Night Song"—Clokey
"Snow Legend"—Clokey
"Serenade"—Strauss
"Seraphic Hymn"—Rubinstein
"Why"—Tchaikowsky
"The Keel Row"—Old Scotch

HARVEY B. GAUL

AT THE FOOT OF FUJIYAMA

Fujiyama is one of the greatest volcanos in the world and is held very sacred in the hearts of the Japanese, who regard it as one of the gods. This number depicts the journey to the foot of the great mount, and this is followed by the Japanese national air, "Kimigayo," which is played to a pedal drum effect. The climax works up to great heights of religious fervor.—C. HAROLD EINECKE.

KARG-ELERT

PASTEL, OP. 92-3

Sigfried Karg-Elert, a contemporary German, stands out as one of the most significant composers for the modern organ. He writes in a modern idiom; his music is often vague and nebulous, the result of dreamy inspiration; his harmonies are always colorful, sometimes bizarre. This composition is one of a set of three in which the composer lets fancy run free. The first part of this particular one is of a meditative pastorale character, lazily singing along when suddenly the reflections of the dreamy shepherd lad are rudely stopped by some mental or natural upheaval, and the Pastel closes with a rugged and mighty paean of praise for all the blessings of God.

—A. LESLIE JACOBS.



—A CORRECTION—

The following letter from Mr. Frank Taft, general manager of the Aeolian Company, Organ Department, is self explanatory:

"In some of your late issues the organ the Aeolian Company has just built for Mr. P. S. duPont has been mentioned as a residence organ. This is far from a fact, as it is a large, powerful, brilliant concert organ of the first magnitude.

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"The Aeolian Organs now being installed in large auditoriums are of the same high standard of construction we have always maintained, but they are radically different as regards tonal and mechanical features from Aeolian Residence Organs, well known in many countries.

"We are most anxious that the readers of THE AMERICAN ORGANIST who are not acquainted with the organs we are building for churches, concert halls, and other large auditoriums are aware of the marked difference between our residence and our public organs."

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. . . in the following letter, for
which Hillgreen, Lane &
Company herewith make thank-
ful acknowledgement

Hillgreen, Lane & Co.,
Alliance, Ohio.

Terre Haute, Ind.,
Jan. 16, 1930.

Gentlemen:

Last night I played the dedicatory recital on your new Organ at St. Stephen's Episcopal Church, Terre Haute, Ind., to an audience that crowded the Church auditorium. After the recital there were numerous expressions of high regard for the tone and variety of the Organ. Personally, may I say that you have done a fine piece of work here under very trying conditions of location and with very poor tone openings (all that was possible, however).

The Organ has a well balanced ensemble of dignified, solid tone. The Flutes in particular are unusually beautiful. The Solo Reeds are smooth and even. I feel it only fair to you that I should write you this. The Action and all mechanicals function silently and rapidly. I was greatly pleased with this example of your recent work.

With best wishes,
Very sincerely,
(Signed) William H. Barnes.

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DR. RAY HASTINGS

(Plate supplied by courtesy of Dr. Hastings)

DR. RAY HASTINGS
18TH ANNIVERSARY CELEBRATED
IN LOS ANGELES

One branch of the profession considers it a prime duty to devote itself whole-heartedly to the task of making the profession minister to its own idealism in ever increasing perfection. The other branch of the same profession considers it of prime importance to make the organ minister to the public more faithfully with each passing year. There is abundant honor for the man who genuinely succeeds in either aim. Dr. Ray Hastings, of Temple Baptist, Los Angeles, Calif., has the latter aim, and the rejoicing that marks each new anniversary is a token of unqualified success. How has he become such an important factor in the life of his church and community? Merely by trying to carry musical happiness and profit to those who surround him.

"Music bristles from each hair of his head, drips from his fingers, and flows from his soul," says John Snape, in the anniversary number of the program. "We deem it a great privilege, not only to work under his mastership, but also to be able to sing his compositions. The definite appeal of their sincerity and beauty makes a lasting impression which reaches the depths of the soul," says Mrs. Joseph Charleville, in the same program.

Dr. Hastings' activities are many and varied. The Philharmonic

Auditorium is used somewhat as a Town Hall, and there his work is "probably the most varied to be found anywhere." The organ is a 4-78 Austin. On Sundays he plays the Temple Baptist services, with a 30-minute organ program before each evening Service; there is a quartet of soloists and a chorus of almost a hundred. Through the week there are concerts by the Philharmonic Orchestra of 103 players, of which Dr. Hastings is official organist, subject to call at all times, frequently playing in such works as Tchaikowsky's Manfred Symphony, Bloch's America, and the Bach-Wood Suite for Orchestra and Organ. Once each year he is featured as soloist with the Orchestra. He is organist with the Los Angeles Oratorio Society, whose programs this year include Handel's "Messiah," Bach's "Christmas Oratorio," "Mass in B minor," and "Passion Music." When the Auditorium is not otherwise engaged, Dr. Hastings is called on to play for political rallies, recitals in conjunction with lectures, conventions, etc.

The local press has cordially supported Dr. Hastings. The Examiner speaks of his "majestic sympathy" which "brought forth" his art "in a new light as never before." The Evening Herald says "the playing of that splendid musician and master organist . . . lifted the enthusiasm of the big audience to almost the shouting point." The Ex-

press comments on his "wonderful interpretations." The Times says "his popularity was attested by his being recalled again and again to the stage after the performance."

Honor belongs to him who gets there. Other men knew how to fly by day or by night, but Lindberg got there. Dr. Ray Hastings gets there with his music. His work is making thousands of friends for organ and organist.

We Moderns

Special Meeting of the Executive Committee, High-Production Organ Co., Detroit. Present: E. Bunkhaus, President, in the Chair; A. Steeler, Chief Engineer; W. E. Pusheem, Sales Manager; Kerr Choo, Production Manager.

Sales Manager complained that factory was not keeping up to schedule of 100 jobs per day, and that deliveries were one week behind in Oklahoma.

Production Manager advised that *Sales Department* was asking for too many variations from standard. Ten specifications during December called for pink consoles, instead of the regular imitation of bothered oak. Also, the organ-chambers were not standard size, and, in one case, he had to ship four-foot flute instead of sixteen-foot open for the pedals.

Sales Manager retorted that, in several cases, he had been unable to persuade pastors to have study built in their own homes, and the balking ones had insisted on appropriating part of the organ-chamber for this purpose.

Production Manager also said that the reason he had fallen down to 97 jobs per day, was partly the fault of *Engineering Department*, who insisted on name-plates, while a stencil would be just as good.

President Bunkhaus approved idea of stencil, but said that standardization of churches and ministers must be approached in a broad-minded way, and asked for suggestions.

Sales Manager proposed Executive Committee should take a trip to New York and see if Bishop Getzhiz could be induced to accept chairmanship of nation-wide committee.

All present voted Aye, with amendment that itinerary should include Montreal. *Production Manager* said his wife would not let him go that far from her, but thought he could arrange it if he started a day ahead and parked her at Atlantic City. This amendment was accepted, after which it was unanimously voted to ADJOURN.

—EDWARD C. DOUGLAS

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in our typographical family

Advertising that does not reflect good character, that does not typify merit, does a business or a product an injustice. Plain facts, not fancy masques, are the things that endure.

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NEW YORK, N. Y.

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Agitation
Agitation
Agony
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Court Scenes
Cuckoo
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Embarrassment
Fade-Outs
Flash-Backs
Flirting
Frogs
Ghosts
etc.

The first column gives a reproduction of the actual index; the second gives subjects at random from two pages of the index; together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

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My Own Corner

An Uncensored Thought or Two

THE DESIGN and regulation of a three-rank Mixture for use in an average Swell division of ten or twelve registers very often leaves much to be desired. The problem involved is just how to blend the Mixture with the flue-work, and this problem is created by the paucity of 4' tone and the consequent lack of connection between the 8' stops and the Mixture. About a year ago I had opportunity to design and supervise a three-manual and Echo Organ of some 44 stops, of which 11 were apportioned to the Swell. Only one 4' was possible, and that obviously had to be a flute. This made a flute Mixture advisable, and the usual 12-15-17 composition was adopted.

The conventional regulation of this type of Mixture is usually described as a taper from the 12th, which is the loudest rank, to the 17th, which is the softest. Right here I cut loose from the usual book ideas, specifying that the 15th was to be the strongest rank, the 12th next in power, and the 17th the softest. In working the thing out, the Estey Organ Company adopted the clever expedient of using harmonic pipes on the 15th rank, with normal length pipes on the 12th and 17th. The result is, to put it mildly, astonishing. The brilliance given by this minimum number of harmonic ranks is remarkable, but even more startling is the fact that there is a complete absence of the usual disturbance of pitch which so often results from the other plan of regulation.

I commend this idea. I do not claim it as an invention of mine, though I must say that I have never run across it in print as yet. It is based on the simple theory that we need to strengthen the octave harmonics to a greater extent than the quints or tierces. I believe it will be invariably used by anyone who once gives it a trial.

As one who has done an enormous amount of transcribing for organ, I sometimes wonder if Edwin H. Lemare has ever been given credit in full for the magnificent job on the Wagner Ride of the Valkyries. There has been so much mediocre transcribing in the past twenty years, so much of mere transferring of notes to three staves, so little appreciation of the

changes in sonorities in going from one medium to another, that one marvels at the stroke of inspiration that resulted in this Wagner-Lemare opus. It would have been so easy and so futile to have given the horn figure to the pedals, the brass to the left hand, and the figuration to the right! And what would have resulted? Just another example of "paper music", ineffective and useless. Instead of that the arranger inverted his materials and produced a work that stands as one of the great toccatas of organ literature; on a large organ the majesty of the thing, beggars description, and comes perilously near to overshadowing the orchestral original.

We need more of this freedom in transcribing. The transcriber should not be dominated by all the

notes and figures he sees before him as he works. There need be no violence, but there should be a far greater imaginativeness and freedom as the material is shifted from one medium to another. And if you don't know this Wagner-Lemare opus, get it, and revel in one of the greatest transcriptions ever produced.

—GORDAN BALCH NEVIN

—REGISTRATION BUREAU—

The season of changes is now here; the Bureau has had excellent cooperation from many of the readers of THE AMERICAN ORGANIST, and has been able to give information of three quite desirable vacancies. Every reader who hears of a vacancy can render a genuine service to a brother organist if he will notify the Bureau at once and give all data available.

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EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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467 CITY HALL STATION

NEW YORK, N. Y.

PAULIST CHORISTERS

NEW YORK ANNUAL CONCERT

Jan. 28th the famous Paulist Choristers gave their annual concert in the Metropolitan Opera House, before an enthusiastic capacity audience, and Father Finn achieved another triumph for his choir, thus entering its 26th season. Father Finn is the only choirmaster who dares take his choir for a concert in the vast auditorium of the Opera House, and he always emerges successfully. In the present concert Allegri's "Miserere" seemed to hold the center of attention, and the New York Times says it evidenced "the most artistic singing" of the concert, pointing out that the "pale and flute-like quality of the sopranos executing pianissimo embellishments over the sustained chant of the baritones and basses floated with an effect of exquisite and haunting beauty."

The Times' writer deserves another quotation for his appraisal of Father Finn's handling of the Palestrina motets, "which were sung with a fine-spun tone and delicate balance of voices," effects for which Father Finn is deservedly famous.

It is easy to point out defects in any music performance, for obviously no choir of fifty or a hundred or two hundred can have all its members in perfect physical, mental, and musical condition all at one and the same moment; but to point to any details of possible improvement in such a concert as the Paulist Choristers gave, would be ridiculous. Not that it has reached perfection, but that it has outstripped all similar choirs by such distance as to make fault-finding merely a betrayal of jealousy.

One of the youngsters carried his solos with such mastery as to rival the work of an artist old enough to be his musical grandfather, and John Finnegan again proved that a New York audience knows how to applaud a singer it admires. Some of the numbers chosen by Father Finn for this concert were, as to be expected, exceedingly difficult. What can we say of a choirmaster and a choir that can master them in public concert in the manner evidenced on this occasion? The best of praise for the fine things accomplished, is poor appraisal indeed when compared to the tremendous amount of work and earnestness that preceded the concert.

Says a keen analyst, "Father Finn has a very large choir, quite the largest in the City. He has not available highly trained vocalists for his adult chorus, and his boys are recruited from the Public or Parochial Schools, whom he can have only for a limited period. Under the circum-

stances, he accomplishes wonders in that he can prepare such a difficult and exacting program and present it in so praise-worthy a manner."

Our readers may recall the recent article by Mr. William Ripley Dorr who discussed Father Finn and his choir in their every-Sunday setting, where those who love a beautiful church service in a superb music setting, may satisfy themselves any Sunday. New York is proud that it has such a choirmaster and such a choir.

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—KILGEN—

Kilgen celebrates a banner month in the Metropolis. The 4m Kilgen in Carnegie Hall, given an auspicious dedication only recently, still remains a subject of lively comment in music circles, and now the 4m Kilgen in the gallery of St. Patrick's Cathedral takes the stage. In addition a 3m Kilgen has been installed in Mr. Pietro Yon's Carnegie Hall studio, and gives Mr. Yon and his pupils the great advantage of a three-manual lay-out for registrational practise. Further details will be given when Mr. Yon has held his formal reception and opening.

Chimes have been added, as a memorial gift, to the organ in the First M. E., Salt Lake City.

Mr. Frank Asper of the Tabernacle dedicated the Kilgen in Highland Park Ward, Salt Lake City, Jan. 8th.

Mr. Walter Flandorf of Chicago dedicated the Kilgen in the Lutheran Church, Edison Park, Ill., Jan. 22. Mr. Flandorf also dedicated the Kilgen in Pilgrim Congregational, Madison, Wisc., Jan. 21.

Mr. Charles Galloway of St. Louis dedicated the Kilgen in the Southern Funeral Home, St. Louis.

Mr. Frederick T. Short of Brooklyn dedicated the Kilgen in Holy Cross Church, Brooklyn.

St. Joseph's Normal College, Brooklyn, N. Y., has ordered a 3-40 Kilgen, with a 5-rank Ripieno—the Italian mixture introduced to America by Mr. Pietro Yon. Included in the resources are the synthetic Quintadena and Orchestral Oboe.

MARSHALL BIDWELL

RECITALS OF THE SEASON

Jan. 6, Boston, Mass., A.G.O. program.
Jan. 23, First Presbyterian, Cedar Rapids, Iowa.

Jan. 30, Pittsburgh, Pa., Carnegie Hall, North Side, for A.G.O.

March 4, Kalamazoo, Mich., St. Luke's.
March 6, Ann Arbor, Mich., University of Michigan.

April, recitals in Benton Harbor, Mich., and Lincoln, Neb.

Mr. Bidwell's recital of Jan. 23 was played as a Faculty Recital for Coe College, and was confined to the classics of Bach, Widor, Franck, Ravel, Tchaikowsky, etc.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

APRIL BIRTHDAYS

- 2—Rachmaninoff, 1873.
- 3—Reginald de Koven, Middletown, Conn.
- 6—J. Warren Andrews, Lynn, Mass.
- 7—J. Frank Frysinger, Hanover, Pa.
- 11—Harvey B. Gaul, New York, N. Y.
- 18—Rowland W. Dunham, Melrose, Mass.
- 19—Gaston M. Dethier, Liege, Belgium.
- 25—Enrico Bossi, Italy, 1861.
- 25—Walter Henry Hall, London, Eng.
- 30—Alfred R. Gaul, Norwich, Eng., 1837.

OTHER EVENTS

- 3—Brahms died, 1897.
- 6—U. S. entered World War, 1917.
- 9—Lee surrendered, 1865.
- 12—First shot fired in Civil War, 1861.
- 13—Palm Sunday.
- 13—"Guild Day," A. G. O. celebrating organization in 1896.
- 14—Handel died, 1759.
- 14—Lincoln assassinated, 1865.
- 15—Lincoln died, 1865.
- 18—Good Friday.
- 18—Martin Luther faced the Diet of Worms and refused to recant.
- 19—San Francisco earthquake and fire, 1906.
- 20—Easter.
- 21—War with Spain, 1896.
- 23—The famous Rialto opened in New York, 1916.
- 26—Southern Memorial Day (Ala., Fla., Ga., Miss.).

—HAROLD GLEASON—

was soloist in the Jan. 10th concert of the Rochester Philharmonic under the baton of Eugene Goossens, in the Eastman Theater, playing Handel's Concerto in F, Op. 4, No. 5. A recital by Mr. Gleason was given to an invitation audience by courtesy of the Skinner Organ Co. on their 4-67-3737 instrument in the new Masonic Temple, Rochester.

—CURTIS INSTITUTE—

of Philadelphia is issuing an attractive monthly publication, *Overtones*, devoted to the activities of faculty and students. The Institute is sponsoring a series of 20 half-hour programs over the Columbia chain. Lynnwood Farnam heads the organ department. Alexander McCurdy, one of Mr. Farnam's students in the Institute, spent January in Florida at the Bird Sanctuary, studying campanology.

—HENRY F. SEIBERT—

In addition to his weekly recitals in Town Hall, N.Y.C., Mr. Seibert played the following engagements:

- Feb. 2, New Rochelle, N.Y.
- Feb. 4, Sinking Spring, Pa.
- Feb. 6, Lebanon, Pa.
- Feb. 9, White Plains, N.Y.
- Feb. 19, Erie, Pa.

In connection with his Town Hall programs, Mr. Seibert writes:

"The word entertainer does not appeal to me. Town Hall programs have a two-fold purpose: to entertain and to educate. You will find these elements present in all programs. Some organ music neither educates nor entertains; it creates beauty and is a contribution to the field of art. . . . The numbers which appear in T.A.O. do not portray the exact nature of Town Hall recitals, nor do they characterize the taste of the audience. Last week a Bach choralprelude received the hearty approval of all listeners."

Mr. Seibert's Jan. 31st program in full was:

- Faulkes—Ein Feste Burg
- Saint-Saens—Swan
- Fletcher—Fountain Reverie
- Bach—Toccata and Fugue Dm
- Batiste—Pilgrim's Song of Hope
- Boex—Marche Champetre
- Mascagni—Intermezzo
- Bach—Fugue Ef (St. Anne)

The above program shows a courageous mixture of the two extremes of organ music, Bach and Batiste, and explains why Mr. Seibert has been so unusually successful in Town Hall. However, the program columns of T.A.O. are printed merely to show interested readers the unusual selections in popular use today, rather than the commonplace numbers taken for granted on all programs.

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—KIMBALL—

R. P. Elliot of the Kimball staff wrote the contract for a 3m Kimball for Grace Church, Grand Rapids, Mich., where Verne R. Stilwell is organist. Mr. Palmer Christian was consulted in the stoplist.

—VAN DUSEN—

The 9th of Mr. Frank Van Dusen's lectures in the series for the American Conservatory, Chicago, was given Feb. 10th, on the life and works of Cesar Franck. For illustration, the three Chorals in E, B minor, and A minor, were played respectively by Philip McDermott, Edward Eigenschenk, and Whitmer Byrne.

—ST. PAUL'S CHORISTERS—

Under the direction of Ralph A. Harris, who have frequently appeared in concerts confined largely to church and unaccompanied music, gave their sixth annual concert in St. Paul's, Brooklyn, N. Y., Feb. 28.

—THE KRAFTS—

Edwin Arthur and Marie Simmelnik Kraft were featured in a program Feb. 12 in the First Baptist, with the new Austin Organ, and the Cleveland A.G.O. attended in a body.

THE MUSIC SUPERVISORS' tour of Europe has announced its schedule, from June 28 to Aug. 30; the tour includes London, Paris, Brussels, Cologne, Heidelberg, Lucerne, Oberammergau, Munich, Vienna, Bayreuth, Dresden, Berlin, etc.

GLEN RIDGE, N. J.: The Womens Community Chorus, directed by Mrs. Fay Simmons Davis, gave a program Feb. 14 in the Montclair High School. A second concert is scheduled for May 6.

—KANSAS M.T.A.—

The 22nd annual convention was held in Emporia Feb. 20-21, D. A. Hirschler, presiding. Mrs. Cora Conn-Moorehead gave an address on Music in Industry, Mr. Hirschler directed a concert of the Emporia Vesper Chorus, and Demarest's Rhapsody for Organ and Piano was played by Olga Hiebert and Mostella Estill.

—ROCHESTER ORGAN CO.—

It is somewhat an event when the president of a firm of organ builders can give the dedicatory recital on his own product. That happened Feb. 16th in St. Mary's, Fairport, N. Y., when Mr. Donald S. Barrows dedicated the 2-18-531 Rochester Organ in a program to be reproduced in later columns, when the stoplist will also be presented. Both program and stoplist show a keen regard for genuine musical values.

—MRS. CLARENCE EDDY.

News of the death early in February of the wife of the famous concert organist, who himself has long been critically ill, came as a shock to the many friends of Mr. and Mrs. Eddy. Mrs. Eddy was "a beautiful woman, a fine singer, and a faithful friend, and she will be sorely missed."

"From Yonder Chapel"

A new Suite for church organists by R. Deane Shure: Wedding March, Baptism, Communion, Prayer, and Funeral March. (H. W. Gray Co.)

—MISSOURI A. G. O.—

The Chapter held its January meeting in the Parish House of the Holy Communion; Dr. Ivan Lee Holt, of St. John's M. E., spoke on "Impressions on visits to the Music Shrines of Europe." Miss Louise Titcomb played a program of German compositions. Mr. George Scott of University City Methodist, and the choir of Centenary Church, under Mr. Edgar L. McFadden's direction, gave a concert at Pilgrim Congregational, Jan. 20.



Events Forecast

—MARCH—

Chicago, 3: Kimball Hall, lectures by Frank Van Dusen on "Compositions of the Modern French, German, Italian, and English Schools."

Cleveland, 3: Trinity Cathedral, recital by Edwin Arthur Kraft.

Dallas, 20: English Program of the Texas A.G.O.; solos by Mrs. Ellis Shuler, Grace Switzer, and Alice Knox Ferguson; leader, Mrs. C. S. Hamilton; discussion by Talbot H. Pearson.

Dayton, 17: Choirmasters Club in Patterson Presbyterian, address by W. Scott Westerman on "Appropriate Music and the Junior Choir."

New York, 25: Guild service, St. Paul's Church, Brooklyn; Ralph A. Harris, organist.

Do., 26: Carnegie Hall, Schola Cantorum concert, Hugh Ross, director.

Do., 20: St. Thomas Church, recital by Lynnwood Farnam, for the Bach Cantata Club.

Do., 24: Flatbush Presbyterian, Brooklyn, guest recital by Charles M. Courboin, 8:15.

Portland, Me., 19: Municipal Orchestra, conducted by Charles Raymond Cronham.

Hartford, 16: Edwin Arthur Kraft, in a broadcast recital on the Austin in Bushnell Memorial Hall.

Charlotte Hall Lohnes' pupils, Jan. 26, First M. E., Warren, Pa., 4m Austin:

Gerald R. McGee, Frances A. Malm, Catherine Peterson, together with assisting artists.

Henry H. Bancroft, Jan. 26, Westminster Church, Winnipeg, Can., auspices Canadian College of Organists.

Filmer E. Hubble, Feb. 23, as above.

Rachel A. Boldt, Feb. 23, Central M.E., Detroit, Mich., in the series by Guy Filkins.

Fred Faassen, Feb. 11, Garfield Park Reformed, Grand Rapids, Mich.; Jan. 16, Oakdale Park Reformed, Grand Rapids.

Howard Lamont Ralston, Feb. 2 to March 2, series of historical recitals by the faculty of Shorter College, Rome, Ga.

Harry A. Sykes, Mus. Doc., Feb. 2, Trinity Lutheran, Lancaster, Pa., in a program of American works before an audience of 1200. An all Bach program was given March 2.

—AMONG RECITALISTS—

Ernest White gave the annual members' recital for the Camden N.A.O. Feb. 27th on the Casavant in Immaculate Conception, Camden, N. J.

Henry S. Fry, on the Austin in the Univ. of Penna., Feb. 16.

Hugh McAmis, dedicating the 2m Skinner, All Saints' Chapel, Great Neck, L. I., Jan. 25th, in an hour of request numbers.

Arthur Jennings, in the First Presbyterian, Cedar Rapids, Iowa, Feb. 14, N. A.O. auspices.

J. Herbert Springer, dedicating the enlarged 4-180 Austin in St. Matthew's Lutheran, Hanover, Pa., Feb. 11.

Edward K. Macrum, Feb. 21 in All Saints, Great Neck, L. I.

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The Organists' Correspondence Bureau

Under Direction of

Frank Van Dusen, A. A. G. O.

ANNOUNCEMENT

Inasmuch as I have many calls from young organists and former pupils to assist them in the selection of music for Church Services and Recitals, to outline Courses for Home Study, to indicate fingering, pedalling, and phrasing of compositions which they wish to study, to assist in the analysis of pieces, to furnish general information concerning musical matters, to suggest books for study and reference, and to help in various other problems which are presented to the young student and organist in connection with home study and church service and recital playing—I have opened THE ORGANISTS' CORRESPONDENCE BUREAU to meet this need.

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—NORTHWESTERN—

Any hard-pressed church organist who needs assistance in combatting the evil of the evangelistic singers who do more damage to church attendance in two weeks than can be remedied in twenty years, can appeal to Northwestern University School of Music for a copy of their Bulletin, prepared for distribution to churches. This Bulletin is prepared to help all organists and choirmasters in gaining greater good-will from the clergy and officers, in behalf of the right kind of church music. Northwestern also has a printed booklet on "Progress in Church Music" which will be of tremendous assistance if organists will have copies sent to their ministers and music committee chairmen, when need arises.

Two students of Northwestern, majoring in organ under Prof. Horace Whitehouse, A.A.G.O., have recently appeared in recital. Late in January Mr. Bethuel Gross gave a recital under the auspices of the School of Music at the Rogers Park Congregational, Chicago, where he is organist. His program included Vierne, Bach, and Widor. Receiving his B. Mus. in 1929, Mr. Gross is now studying for his master's degree; while living in Topeka he acquired the commendable A.A.G.O. and graduated from Washburn College with an A.B., at the same time acting as organist of the First Methodist. Coincidentally his first organ lessons were from Mr. Whitehouse who was Dean of Music at Washburn College twelve years ago.

Mr. Harold Thomas, organist at Covenant M. E., Evanston, and a student in the Church and Choral Music Department, played a recital on the Casavant in Fisk Hall on Lincoln's Birthday. Among his selections were Mendelssohn, Bach, Jacob, and Bonnet.

A new endeavor by the University to institute a Chapel Hour has met with distinguished success, credit for part of which is due Prof. Whitehouse who serves as organist and choirmaster. A recent session was devoted entirely to worship in music, and in addition to anthems among which was one especially written by the director, the feature was the period of devotional organ music. Chapel will be conducted twice weekly beginning with the new semester, and meanwhile hope is arising that some patron of the school will be persuaded to endow a chapel of larger proportions.

For twenty-one seasons the noted Chicago North Shore Music Festival has been conducted each May in the Northwestern University Gymnasium, and directing every activity has been Peter Christian Lutkin, Dean Emeritus of the School of Music. Having "come of age" last year, the Festival association is to lose at the conclusion of this season its founder and director, for Dean Lutkin has asked that he be relieved of the responsibility due to advancing years.

Marking every year have been the achievements of the huge chorus, to whose ranks of 600 members have returned an exceptional number of former members this year. Rehearsals for the 22nd season were resumed in February, and Pierne's "Children's Crusade" is under preparation. While the Festival is sponsored by the community and public-spirited citizens, members of the University staff are active in its success. Assisting Dean Lutkin is Prof. Whitehouse, and serving again as choral secretary and librarian is D. Sterling Wheelwright who is also secretary for the Church and Choral Music Department.

G. WARING STEBBINS

JUNE 16, 1869—FEB. 21, 1930

After an illness that began with a nervous breakdown last December, the former organist of Plymouth Church, Brooklyn died at his home in that city and was buried from the Church he had served for three years.

Mr. Stebbins, the son of George C. Stebbins, evangelist, was born on a farm in Orleans County, N. Y., and studied organ and composition with R. Huntington Woodman, Alex. Guilmant, and others. He "averaged about ten compositions a year" and leaves many works for choir, organ, and solo voice.

In recent years Mr. Stebbins had been teacher of singing in the Teachers' Training Institute. He is survived by his widow, one daughter, and his father.

—LUARD RECITALS—

Last-minute news comes that Mr. Thordike Luard, recently appointed to Flatbush Presbyterian, Brooklyn, N. Y., is to give a series of Sunday recitals during Lent, and will present two guest recitalists: Mr. Charles M. Courboin on March 24th at 8:15, and Mr. Franklin L. Coates on April 7th.



ST. PAUL'S CHAPEL

HERBERT RALPH WARD GIVES DEDICATORY RECITAL IN METROPOLIS

A program of unusual interest was rendered by Mr. Herbert Ralph Ward, Jan. 21, in opening his new Skinner Organ. The recital was notable for its conspicuous lack of such substantial material as most of the profession believe indispensable to the correctly balanced program.

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work, was the first selection. Upon its merit as a composition, we have little inclination to comment. Evidently Mr. Ward's tastes move in modern channels, for he treated it sympathetically and with enthusiasm.

The second number, Clarence Lucas' Priere, contrasted favorably with the first. The first figure was ushered in on strings with super and sub couplers. The couplers were then dropped, and a French Horn took up the theme, accompanied by the strings. Interpolations of chords on the Second Great, or the Swell Diapason gave sufficient contrast to the previous orchestral registration, without undue change in power or atmosphere. Possibly the acoustics of the Chapel contributed to this result, for a singular cohesion of tone characterized all the registration of the recital. The rendition of the selection was doubly good because Mr. Ward seemed to have learned the art of "feeling his organ through his feet." This was undoubtedly facilitated by the excellent "whiffle-tree" type of swell engine which the Skinner Co. uses. If any criticism were to be made, it would be that Mr. Ward used the pedal rather sparingly than too much. But the general effect was so fine that such detailed analysis would be unappreciative. The same careful registration and expression was evident in the rest of the softer numbers of the program.

The concluding number was Liszt's Prelude and Fugue on B, A, C, H. It was by far the most organic number of the recital, and Mr. Ward showed excellent work in its execution. The Prelude was carried principally on chorus reeds. The Fugue theme was introduced on a heavy Diapason. The second voice entered on a full chorus combination in a closed box. The build-up from then on was steady and perfectly smooth. The pedal theme came out booming against the manuals in wonderfully clean technique.

It demonstrated the capacities of the instrument very well. The reserve which should emphasize the climax of such a work was lacking, and the listener came rather abruptly back to earth. Such technique as Mr. Ward possesses deserves very thoughtful use, and more warmth of interpretation.

Both Mr. Ward and the chapel deserve congratulations on the organ, which is a good, though moderate sized addition to the long list of fine organs by many builders in the Metropolis.

—TYLER TURNER

St. Louis News Summary

By N. WELLS
Official Representative

In glancing over the music pages of The Globe-Democrat of Jan. 19 one realizes that St. Louis organists are as active as ever in church and concert work and then some.

Mr. Arthur Lieber played an interesting program in the Chapel where Mr. Walter Wismar conducts rehearsals twice a week for his Bach Chorus of over 100 men's voices. Mr. Edward Rechlin gave his annual Bach recital on this organ some weeks ago and, judging from the

interest manifested, these recitals are being better enjoyed and understood each year. Mr. Rechlin also played at Holy Cross. A third attraction was a recital by Mr. O. Wade Fallert at Scottish Rite.

At Graham Memorial Chapel, Washington University, Mr. Charles Galloway gave a well arranged program which opened with a Concert Fugue by Krebs (one of Bach's star pupils) and closed with the modern Neptune from Stoughton's Sea Sketches. Mr. Galloway's programs are always well-planned and prepared with care to bring out the best points of organ and composition.

A new guest conductor, Mr. George Szell, made his debut Jan. 23 when he conducted Paul Hindemith's Concerto, a

Harold Gleason

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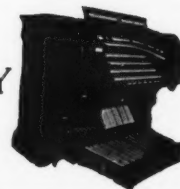
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new number. While visiting in Berlin, Mr. William E. Walter, manager of the orchestra, heard Mr. Szell and immediately engaged him to come to St. Louis.

Jan. 27 there was a recital under the auspices of the Guild at Pilgrim Congregational, Vernor Henshie, organist. Mr. George L. Scott, who also plays French in the Symphony, was soloist, and in compliment to Dr. Ernest R. Kroeger, played Dr. Kroeger's Invocation. The rest of the program was by the Centenary M. E. Choir, and the many friends of this organization certainly helped to fill the church. This is a large volunteer choir under the direction of Mr. Edgar

L. McFadden, whose talented pupil, Miss Wilhelmina P. Nordman, played the organ accompaniments.

Jan. 28 St. Olaf's Lutheran Choir sang at the Odeon. One always wonders how Dr. Christiansen attains the perfection of performance, with the material changing from year to year. There is always the same balance of tone, and pitch perfection, always the fine simplicity, sincerity, and devotion.

The January meeting of the Missouri Chapter was held at Holy Communion; Miss Louise Carol Titcomb, hostess, gave a recital of German compositions.

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Pittsburgh

By CHARLES A. H. PEARSON
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Mr. Marshall Bidwell, A.A.G.O., of Coe College played a recital Jan. 30th, in Carnegie Music Hall of Allegheny, under the auspices of the Western Pennsylvania Chapter of the Guild. It was one of the finest performances the writer has been privileged to hear. From the dramatic Toccata and Fugue in D minor of Bach, which opened the program, to the thrilling climax of Mulet's Toccata Thou art a Rock, the audience was carried along through the contrasting moods of the admirably planned program. As someone remarked, there was something for everyone, the layman as well as the musician; naturally the viewpoint of the individual would color his preference.

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Bach was represented in the second number by a charming Sinfonia, transcribed by Harvey Grace, after which the well-known but everwelcome Gavotte by Gluck put everyone in the right mood for a magnificent performance of the Allegro Vivace (5) by Widor. This particular movement demands good rhythm, and Mr. Bidwell's treatment caused each variation and episode to stand out as though chiseled in marble. The climax toward the end was superb. Karg-Elert's Clair de Lune made full use of the wealth of color possibilities in the Skinner Organ over which Dr. Casper Koch presides. Several of us had heard Schumann's Canon in B minor as the recitalist played it in St. Louis at the 1927 N.A.O. Convention, and were prepared for the number, which was truly delightful. Franck's Third Choral was given a warm, vibrating reading, showing the influence of Henri Libert, a Franck pupil, with whom Mr. Bidwell studied in 1921. Jacob's Sunrise achieved a seemingly overpowering crescendo, after which Widor's inimitable Scherzo (4) fairly sparkled with clarity and daintiness. Palmer Christian's arrangement of Debussy's Prelude to the Blessed Damsel was followed by the Mulet Toccata, but the applause was so insistent that, although he must have been tired, Mr. Bidwell responded with Wagner's Liebestod from Tristan. The Mulet Toccata was played at a terrific speed, although the writer has always felt that, on the whole, it is more suggestive of the idea of a Rock if played at a tempo which will allow the left-hand chords to sound somewhat more distinctly.

Pittsburgh organists have a reputation for listening to each other play, and the number of organists in the audience was gratifyingly large. Everyone seemed enthusiastic about the program, the playing, and the organ. I was especially impressed not only with the technic and musicianship of Mr. Bidwell, but with his wonderful color-sense, and his remarkable skill in registration. It was to be noted that he never resorted to the crescendo pedal when it was possible to have a piston combination prepared for the exact effect desired. Dull, monotonous and uninteresting registration is inexcusable on a modern organ, well-equipped with combination pistons, and our distinguished guest recitalist gave us a splendid demonstration of the possibilities of the organ of today, in this direction.

Hugh McAmis

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There is evidenced rather unusual activity in the editorial and sales departments of J. Fischer & Bro., New York, the home of much good organ and choral music. A never-say-die spirit is always in the air there.

Recently we saw the "publication department" standing in the lobby during intermission of a Philadelphia Symphony concert deeply engrossed in a conversation with Deems Taylor, composer of "The King's Henchman" the first successful American opera, and of *Through the Looking Glass*, a symphonic suite for orchestra, both in Fischer Edition. Since opera No. 2 from the pen of Deems Taylor, commissioned by the Metropolitan Opera Co. of New York, ought soon to make its appearance we have a sneaking suspicion that there is something in the air.

Among recent publications in the Fischer Edition, Lily Strickland's "St. John the Beloved", a short cantata, is to be given a prominent place on the program of the Spartanburg, S. C., Festival to be held in May. The Strickland opus belongs to that class which is most usually referred to as "tuneful and grateful"; it will within the very near future commence to appear on many church programs. A wealth of good material (solos, duets and choruses) is contained in the interesting score.

Gordon Balch Nevin indeed made a "lucky strike" when preparing the volume of Sixteen Postludes selected from the works of Rinck, now published in Fischer Edition.

Carl McKinley's *Masquerade* (an American Rhapsody for symphony orchestra) of which mention was made in the February issue of *The American Organist*, has come in for additional honors. It has appeared on four programs as played by the Philadelphia Symphony under Ossip Gabrilowitsch, guest conductor. On occasion of an earlier performance in Boston the critics paid the composition most glowing remarks. As for the Philadelphia concert, read one of the reviews: "Carl McKinley's *Masquerade* is a finely flavored and admirable American orchestral novelty with saucy night club implications, and, amid themes of much beauty and charm, some in ingenious developments of 'blues' and foxtrot rhythms. The score, which dates from 1924, and has been played in several other American cities, has more grace and a profounder musicianship than the Gershwin contributions to symphonic

programs." Carl McKinley, as the readers ought know, has several splendid organ compositions (also in Fischer Edition) to his credit.

GUY FILKINS' church (Central M.E. in Detroit) is using an interest-inciting postcard to create increased attendance at his series of recitals. Write him for a copy of it.

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MUSICIANS of Minneapolis, Minn., have organized the American Guild of Music Teachers; a booklet of full particulars is available for distribution.

ADVERTISING must tell the truth. The Federal Trade Commission has issued orders to a cigarette manufacturer to reform; the advertiser published the statement that a certain actress kept slim and slender through the use of cigarettes when it was proved that she did not smoke cigarettes.

ANOTHER "new organ." This time it is built of radio squeals, according to the press. Somebody has used squealing tubes and made an "organ" of them. Time for the puns of our clever readers.

FERDINAND DUNKLEY'S anthem "Praise the Lord" and his Bayou Song (organ) were presented in a festival program Feb. 3 in St. Charles Avenue Presbyterian, New Orleans, La. Ditson is soon to publish the organ number.

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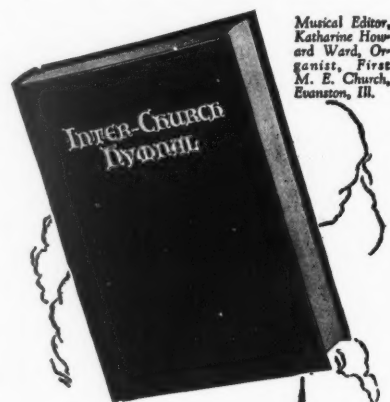
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—E. POWER BIGGS—

E. Power Biggs, A.R.C.O., of London, is the organist member of the Columbian Concert trio now touring America. His solo selections for the tour include works of Reubke, Dupre, Wesley, Vierne, Saint-Saens, Widor, Bach, and MacDowell.

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Philadelphia

By EDWARD R. TOURISON
Official Representative

Philadelphia is already planning for a big time next June, when the Annual Guild Convention will meet here. Watch for further announcements.

Newell Robinson, F. A. G. O., of Grace Church, Mt. Airy, recently played three recitals: German, French and American. The programs included compositions of Bach, Krebs, Vienne, Widor, Clokey, Rogers E. S. Barnes, and an original ms. entitled *Legende*.

Morrison C. Boyd, F. A. G. O., has been appointed official organist of the University of Pennsylvania. Mr. Boyd, a former Rhodes Scholar at Oxford, has degrees of Mus. Bach. and M. A. from both Oxford and U. of P. and is Assistant Professor of Music in the latter institution. He is also organist at Arch St. Presbyterian. Mr. Boyd has arranged a number of Sunday afternoon recitals on the fine Austin Organ, playing the first recital Dec. 8th. Wm. T. Timmings, F. A. G. O., of St. Paul's, Ogontz, was heard on Dec. 8th. Rollo Maitland was the performer for January.

The Choral Art Society directed by Dr. H. A. Matthews gave a splendid presentation of Gustav Holst's "The Coming of Christ." The work, based on a poem of John Masefield, is really a musical play.

Elizabeth Alspach Pommer is now organist of Oak Park United Presbyterian.

H. Palmer Lippincott, formerly of Jenkintown Presbyterian is now organist of Summit Pres., Germantown.

G. Walter W. Laise, one of our younger men, is now organist of Oak Lane Reformed.

The Diocesan Choir Association has been formed in recent months for consideration and study of the music problems of the Episcopal Church.

Wm. T. Timmings' new cantata, "The King Shall Come," was sung during December by choirs of St. Paul's, Ogontz, St. Michael's Lutheran, St. Peter's, and Second Baptist, Gtn.

N. Lindsay Norden played a recital at First Pres. Jan. 15th, for subscribers of the Brahms Chorus, of which he is conductor.

Under the direction of Henry S. Fry, a recital and choral concert by Camden Choral Society was given Jan. 21 at St. Clement's. Numbers for Christmas and Epiphany season made up the program, including Harry Banks' Lullaby, Alfred E. Whitehead's Bird Carol and Bell Carol, and Frederick Maxson's new anthem "All my heart this night rejoices." Robert M. Haley was the accompanist.

The writer must append a rather sad note. The Second Baptist of Germantown was severely damaged by fire Jan. 13th. An exceptionally fine old 3-55 Jardine Organ, built in 1898-99 and voiced by Carlton C. Michell, was entirely consumed. Several prominent organists had admired especially the fine quality of Diapason on the Great. The action was electro-pneumatic with slider chests, and it is quite certain that not a single magnet nor pull-down pneumatic had been replaced in the 30 years of remarkable service.

BRUCE SIMONDS

DORIAN PRELUDE DIES IRAE

Bruce Simonds was born at Bridgeport, Connecticut, in 1895. His musical studies were pursued at Yale School of Music, where he studied composition with Horatio Parker and organ with Harry Benjamin Jepson. He received a fellowship for foreign study which he spent in continuing his study of composition with Vincent d'Indy in Paris and pianoforte with Tobias Matthay in London. Since returning to America he has toured exclusively as a pianist. "The 'Dies Irae' is the famous Latin hymn on the Day of Judgment, composed, words and melody, by a Franciscan monk in the Thirteenth Century. The original is in the first or Dorian mode, strikingly different from any modern tonalities and medieval in effect. Many composers have been inspired by the opening line 'Day of Wrath. O Day of Mourning' but few have used the subsidiary melodies of the chant—'Tuoa mirum spargens sonum', 'Wondrous sound the trumpet flingeth', and 'Liber scriptus proferetur', 'Lo! the book, exactly worded.' This prelude is a free treatment of the three themes, heard vaguely at first, more and more brilliantly toward the end."—LYNNWOOD FARNUM.

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MR. OTIS, a resident of Chicago since 1857, always a lover and ardent supporter of the best in good music, is eminently well fitted for the task he has undertaken in preparing this work on "The Hymns You Ought to Know."

He is best known in the musical life of Chicago as one of the founders (1872) of the Apollo Musical Club, and in his work with the Orchestral Association, of which he was elected a member in 1894, and in 1895 Secretary of the Board of Trustees, a position he still retains.

His choir work began in 1864 in Calvary Presbyterian Church, which was later absorbed by the First Presbyterian Church. His father and mother before him had always been interested in the church and choir, and thus from early childhood he had grown up under the influence of religious music.

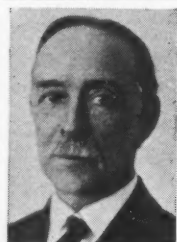
Mr. Otis held the position of Choir Master in the First Presbyterian Church for more than a quarter of a century, and thus had the opportunity to follow a favorite study—hymnody—and in this way he became familiar with the lives of the hymn writers and composers and the origin and history of our hymns and tunes.

Several years were devoted to the preparation of the present volume, in which he has made suggestions which should interest ministers and laymen alike.

Much of the material in this book is unfamiliar, as in many instances the author has found it possible to correct erroneous ideas about both authors and composers; so that the reader may have a feeling of security in using the facts here recorded. The hymns referred to are the principal ones used in Christian services the world over, and leaders of these services will find here enrichment for their own knowledge and for the orders of worship which they conduct. The volume is not intended for church use, as it contains neither the words nor the tunes; rather it is intended for thoughtful reading by religious leaders and laymen. It will aid in the appreciation and understanding of the great hymns of the church.

These hymns are among the best examples of poetic art in the English language, and the stories of the lives of the men and women who wrote the words and composed the music are surely among the things which Christians "Ought to Know." The book is offered for that purpose.

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by
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Those who have not yet enjoyed the hospitality of the Camp residence in Reading have missed a treat. The new organ has not by any means cast a shadow on the fine art of entertaining; and so, two branches of fine arts are in close association without clashing. Feb. 5 Mr. Edward Jenkins played a recital on the new organ. It was not the usual routine type of program and for that very reason was enjoyable. Bach, Boccherini and Widor had places of honor. This hour of intimate music led to an informal address on the work carried on at the Perkins Institution for the Blind. Examples of craftsmanship were exhibited. The Braille system was explained. The work of the great and wonderful chorus under the direction of Mr. Gardner was treated in detail. Meantime, hours slipped away and the organ which we were scheduled to write about in this issue had not been examined. We observed, however, a curtailed passage-way on the staircase and discovered long wooden pipes laid horizontally. That disclosure accounts for so much organ in so little space.

Briefly, the 2-11 organ is nearly all under expression. In the Great Organ are: Diapason, Clarabella, English Horn, Vox Humana; the Gemshorn, Gedeckt, 4' Gemshorn, and 4' Flute are taken from the Swell. The Swell fully exemplifies the use of fractional Dulciana tone, and the stops are: 16' Bourdon, 16' Gemshorn, Diapason, Gedeckt, Gemshorn, Salicional, Voix Celeste, 4' Flute, 4' Gemshorn, Gemshorn Twelfth, Fifteenth, Tierce, and 8' Oboe. The Pedal Organ: Resultant, First Bourdon, Second Bourdon, Grossfloete, Gedeckt, Gemshorn, 4' Flute. The result is a remarkably well-balanced organ.

Mr. William E. Zeuch began a new series of recitals at First Church Feb. 2. It was a great program and attracted a thousand persons. This contrasts strangely with the attendance upon other organ

programs in the near neighborhood, but the reasons have long been sufficiently obvious.

Benjamin L. Whelpley was called on to supply at Eliot Congregational, Newton, several Sundays during the absence of Mr. Truette. He also played two or more Sundays at First Church, Plymouth, a church that occupies the site of the original church building of the Pilgrims. As the correspondent also played recently in the same church two Sundays, he might add that the blarney stone which he kissed in 1892 in the good old summertime, now rests on the shore in the supposed place where Pilgrims trod it when they landed. It has been fittingly enshrined.

During a prolonged absence of A. C. Foster, Mr. Harry Upson Camp of the Frazee Organ Co. plays at the Unitarian Church, Lexington. This church faces the so-called battle ground and is delightful for situation. The original first church which stood directly across the green was removed long years ago.

There is a book in my possession that treats of modulation in a manner quite apart from the ordinary. He who masters the material contained therein will have learned how to make every conceivable modulation without hesitancy. The exercises present short themes and only the harmonies and metrical structure for the whole work are indicated. The student develops the given motive, or phrase, in accord with the harmonies and supplies a suitable accompaniment. At

the close of the volume, the exercises are outlined and the pupil is called on to do all the work, thematic and otherwise. This is no short-cut method but it teaches to perfection the art of modulation and its logic.

The position at Christ Church, Fitchburg, made vacant by the resignation of Mr. Peabody, is to be filled by Fred Cronhimer of Church of the Epiphany, Winchester (since the resignation about two years ago of Mr. Wilson). Rumors say that the position in Winchester has been filled but these reports are not yet

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verified. Temporarily, at least, Mr. Richard G. Appel, formerly at St. John's Chapel, Cambridge, has been supplying.

Feb. 11 was like a day of the past (when nearly every New England village maintained its choral organization) for the newly formed Winchester Choral Society, directed by J. Albert Wilson, organist of Winchester Congregational, gave its first concert. Mr. Wilson, long known as a successful conductor, has decisive beat and his intentions are clearly expressed. He is authoritative and musically in handling a large group of sing-

ers; he has selected the voices carefully so that there is a distinctly beautiful quality in all four vocal parts. This society numbers over 100 voices and in homogeneity of tone it already equals any like body of singers either in Boston or its suburbs.

"Song of Destiny" by Brahms, the most ambitious selection, was beautifully sung. Never better was Dett's "Listen to the Lambs." Hadley's "Song of the Marching Men" was a great number. There were several a cappella selections, all strictly on pitch and alike delightful in tone and shading. The next concert will be given in May.

brought Edwin Arthur Kraft (with his talented wife) back for another delightful evening on Jan. 17th and sterling artistry was again combined with charming manner in their offerings.

Guy Filkins began his annual series of Informal Recitals in (his) Central M.E., Jan. 19th. A pupil, Miss Grace Halvorsen, gave a good account of herself on Jan. 26th.

The Choir of Temple Beth El appeared in vestments, if you please, in January, attaining thereby the uniformity in appearance that matches their uniformly fine ensemble work. With a different ritual each week (they have eight in repertoire) coupled with two Anthems, or one anthem and a solo, duet, or trio, they furnish as interesting a service as any choir. The absence of interruptions (like passing the collection plate) leaves the very beautiful ritual a thing of beauty and unmarred consistency.

The Bohemians will give their organist composers another hearing at the Annual Intermezzo in March, no less than four (William Fishwick, your correspondent, Earl Moore of Ann Arbor, and the President Francis L. York) having done original work for the program.

A few theater organists keep their jobs. Among them Robert G. Clark truly deserves his tenure for he makes the organ a thing of beauty and a joy forever, and even his radio programs are of interest.

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Detroit

By ABRAM RAY TYLER
Official Representative

Yes, the organ is "looking up." The Symphony Hall Organ has been used by Goosens, as mentioned last month, and Molinary the Italian wizard, used it again in Respighi's Pines of Rome (repeated from last year by request) and it certainly added the final touch to what is probably the greatest climax in Orchestral literature (saving some of Berlioz's impracticalities). To say that the building shook and the audience went wild is only to record fact. d'Avignon Morel was again at the Organ and he certainly knows his job. The Institute of Arts

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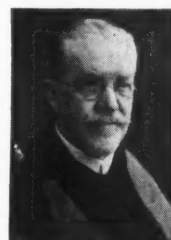
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Writing at the close of a year which, financially speaking if in no other respect, has been one of the worst in Great Britain for many years, one naturally experiences a feeling of depression which cannot be altogether attributed to the vagaries of the much maligned British climate. This mental gloom is considerably deepened by a perusal of the somewhat lengthy list of organists and church musicians who have recently joined the "choir invisible."

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Foremost amongst these deceased artists comes the name of my old friend, Mr. Josiah Booth, the editor of the Chant and Anthem section of the Bristol Tune Book, and of the Congregational Hymnal, also one of the principal music advisers to the compilation committee of the Congregational Hymnary. Mr. Booth, who passed away at the end of the Old Year, was for 50 years organist of Park Chapel, the great Congregational church of Crouch End, London. From this position he retired at his jubilee in 1918, when he was publicly presented with many tokens of esteem, and provided with a small annuity. He was born at Coventry, in 1852. Writing to me on his 76th birthday, he said pathetically, "I cannot play either the organ or the piano now, and I feel that my day for composition is over. But summer weather is coming." This "summer morn he sighed for" he is now enjoying to "an ocean fullness" in "Emmanuel's land." The finest hymn tune writer of his time, his tunes will never die, especially his Free Church national anthem, as it has been called—his tune "Commonwealth," a setting of Ebenezer Elliott's stirring lines, "When wilt Thou save the people?" His anthem, "Grant we beseech Thee," is a choral gem of the most charming simplicity and purity.

Collegiate church music has suffered deeply by the passing of Dr. A. H. Mann, Nov. 19, one of the most genial and hospitable members of the British organ-playing world. Born at Norwich, in 1850, he became organist of King's College, Cambridge, at the early age of 26, holding this post until his death, and playing the services in his College Chapel the Sunday before his decease. In 1894 he edited the Church of England Hymnal; and in 1922 was elected a Fellow of King's College. He had been appointed University organist in 1897.

Amongst those of the fallen who stand in a secondary relation to this column, I may mention Mr. H. M. Higgs, who died in November, at the age of 74, and who was a composer of some interesting organ music and who, for the last 22 years, has acted as music adviser to Messrs Chappell and Co., having been previously connected in a similar capacity with Messrs Metzler. Another name is that of d'Auvergne Henry Barnard, the popular song writer, composer of "Whisper, and I shall hear," and who, as a boy, was a soloist in the celebrated choir of the Temple Church. Lastly, on Dec. 7,

there passed away Charles Volkert, head of the publishing houses of Schott, Augener & Lengnick. Mr. Volkert was the son-in-law of Dr. Chrysander, the great Handelian biographer and editor. His enormous publishing activities included a large amount of organ music, amongst his recent publications being my son's Concert Overture in F, and Scherzo; also my set of four duets for two pianos, entitled Songs of the Seasons. Mr. Volkert was on intimate terms with all the great musicians of the last half century, from Wagner and Brahms downwards.

The restored Willis organ in the Alexandra Palace, London, was opened Dec. 7, by Mr. G. D. Cunningham, of Birmingham Town Hall, at one time a pupil of my departed friend, Mr. Josiah Booth, already mentioned. Another acquaintance of former years, Mr. George Risely, sometime organist of the Cathedral and of the Colston Hall, Bristol, and for 50 years conductor of the unrivalled Bristol Orpheus (male voice) Society, has been presented with a loving cup of 17th Century design by the Society last named; and he in turn has presented to the city of his birth and residence the whole of his music library, a collection of over 2000 works of great musical and local value and interest.

The authorities of Glasgow Cathedral, as I intimated in a previous note, decided to appoint an "outsider" to the position of Cathedral organist, vacant upon the death of Mr. Herbert Walton. Their choice, made as the result of recommendations from the Principals of the R. A. M. and the R. C. M., and the organist of St. Paul's Cathedral, has fallen upon Mr. R. H. Clifford Smith, a sub-professor in the first named institution. A young man in the early twenties, without any previous experience of Presbyterian worship or worship-music, Mr. Smith will have to face considerable difficulties. But, as an organist, the fine Willis organ—designed by my deceased friend, Dr. A. L. Peace

—which will be placed at his disposal, aided by his own abilities, should undoubtedly enable him to make good. The methods adopted by the committee of selection are, however, deserving of much of the local criticism they have excited and are receiving. A successful issue can never justify what I have already described as a questionable method of procedure and appointment.

N. LINDSAY NORDEN has issued an attractive circular of press notices on his work as choral conductor of the six organizations he has directed.

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St. George's Church, under the direction of Mr. George Kemmer, is trying orchestral music instead of organ recitals this season. Messrs. Germani, Cunningham, Christian, and Farnam gave recitals last year on the magnificent Austin Organ newly installed. The Manhattan Symphony this year is giving concerts, conducted by Henry Hadley; the first was given

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Jan. 12 and broadcast over WOR; the next are scheduled for March 2 and April 6.

Philip James is now conducting the Bamberger Little Symphony each Thursday from 8 to 9 p.m. over WOR—"the best in symphonic music, classic and modern."

Pietro Yon gave a recital Feb. 18 on the new Moller designed by Frederick C. Mayer, in the Holy Communion, South Orange, N. J. Mr. Yon now has a 3m Kilgen in his Carnegie Hall studio, details of which will be reported in later columns.

S. Constantino Yon on Jan. 12 directed the Mount St. Vincent choir of 400 sopranos and 100 contraltos in a performance of Pietro Yon's "Missa Regina Pacis", in St. Vincent Ferrer's. For the processional Mr. Yon used his men's choir of St. Vincent's and the 5m Balbiani Organ, while the 500 students entered in cap and gown. This Mass was recently given before a distinguished audience in Budapest when the Royal Hungarian University celebrated the jubilee of the Pope. Mount St. Vincent College is "the third largest college for girls in America." As our readers know, Pietro Yon is organist of St. Patrick's Cathedral, and S. Constantino Yon, his brother, is organist of St. Vincent Ferrer's.

Frederick C. Mayer and his Cadet Chapel Choir of West Point Military Academy visited the City Jan. 19th and sang three numbers for the afternoon service in St. Thomas' Church.

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Edwin Grasse gave a recital Feb. 9 on the Skinner in the Brooklyn Museum, in the recital series that has thus far included Dr. Clarence Dickinson, Lynnwood Farnam, and Virginia Carrington Thomas.

Lew White, of the Roxy Theater and N.B.C. chain, spent a brief mid-winter vacation in Cuba, via boat, airplane, and railroad. George Blake, aged 17, substituted for his teacher on the N.B.C. hours.

Chester H. Beebe gave a recital Jan. 27 on the new Hillgreen-Lane in the M.E. Church Home Chapel, Riverdale.

Another church is going into the real-estate business. This time it's Mr. Clifford Demarest's Community Church at Park Avenue and 34th Street. The new structure will be a combination of church and hotel, valued at \$3,450,000 with 580,000 square feet reserved for church use. The annual rental going to the church will be \$38,000; a lump sum of \$200,000 is paid at once, to cover present mortgage and provide for organ, pews, and other equipment.

Philip James' Overture on French Noels was used by the Manhattan Symphony Feb. 23, the composer conducting.

James W. Bleecker is giving a series of monthly recitals in Christ Church on the last Sunday evenings of Feb., March, April, and May.

Rossini's "Stabat Mater" was presented in the Fourth Presbyterian by Willard Irving Nevins with augmented choir Feb. 16.

Mrs. Bruce S. Keator of St. Andrew's, sailed Feb. 27 for the Mediterranean Cruise, and will take a supplementary trip through Spain before returning to New York in May.

Father Wm. J. Finn of the Paulist Choristers gave a demonstration rehearsal Feb. 17 to which the organ profession was invited, to observe at first hand the methods by which Father Finn obtains the results that have made him and his choir famous.

The Bach Cantata Club program in St. Bartholomew's Church presented Dr. David McK. Williams in several Bach organ solos, and the St. Bartholomew's choir in cantatas; liberal program notes were written by Richard Aldrich.

William Hamilton, retired wealthy organist, is substituting for Frederick C. Mayer for several months while Mr. Mayer is abroad; the West Point organ is a very large Moller and the choir numbers about 150 men.

Wm. A. Goldsworthy at St. Mark's in the Bowwerie has a notable list of special

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services in the famous "dance" or tableaux series that has made that Church famous. The March 16 and 23, and April 6 services will be of special importance, the April 6 being Dr. Guthrie's presentation of The Last Supper, with oriental music by Vrionides. March 16 will be the American premiere of Suter's setting of St. Francis' "Hymn to the Sun" called "Le Laud." Mr. Goldsworthy writes: "Suter has long been one of Europe's leading choral composers and conductors and his work was written for a big festival in Basle five years ago; it is taking Europe by storm. It is considered the greatest choral work produced in Europe in years."

Los Angeles

By GEORGE E. TURNER
Official Representative

Three distinguished organists of San Francisco and vicinity, Warren D. Allen of Stanford University, Wallace Sabin, and Ben Moore, spent a day in Los Angeles as part of an advisory organ committee of the Golden Gate City's Methodist Temple. During their brief visit they inspected four local 4m instruments: Casavant, Blessed Sacrament; Kimball, B'nai B'rith Temple; Wangerin, St. Vibiana's Cathedral; Skinner, Immanuel Presbyterian. We understand that the San Francisco church is to have a 4m of about 60 stops.

Hollywood Methodist is to have a 4m Casavant, completed in time for Easter. Mr. S. Earle Blakeslee, the organist, also heads the music department of Chaffee College, and is an able lecturer on vocal and Indian music.

Orlee Ellis Weaver, Hollywood organist, began his duties Feb. 3 as director of the music department of University of Redlands during the absence (sabbatical year) of Director W. B. Olds. Mr. Weaver is a graduate of New England Conservatory and Cleveland Conservatory; for 13 years he headed the music department of Baldwin University, and for 9 years was director of the Valparaiso (Ind.) University Conservatory. Just previous to his coming to Los Angeles five years ago, Mr. Weaver headed the music department of the University of Arizona. Mr. Weaver's wife, Maude Darling Weaver, is the most charming soloist at First Scientist, of Los Angeles.

The 2-15 Hall Organ in Occidental College, Eagle Rock, was first heard by the public Jan. 15, when Walter E. Hartley, director of the music department, and Alexander Kosloff, head of the piano department, were heard in an excellent joint concert. As a final number they played the Andante from Tchaikovsky's Concerto in B-flat Minor. This instrument was the gift of Mr. Almer Newhall, president of the San Francisco Chamber of Commerce.

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Skinner has the contract for a \$50,000, 4-80 without unification, to be installed in September in Boyce Hall at the University of California at Los Angeles. Harold Gleason and Lynnwood Farnam collaborated with the Company in preparing the specifications.

Members of the local A.G.O. held their annual New Year's banquet Jan. 7, at Chapman Hotel. After the dinner, a light and entertaining program was opened with the singing of quaint and humorous selections by Joseph W. Clokey and his sextet of mixed voices from Pomona College.

Carl M. Twadell of Thirteenth Scientist and Ernest Ballard played an excellent program in Alhambra Methodist, Jan. 14, under the auspices of the A.G.O.

Edouard Nies-Berger, until recently organist at the historic Second Presbyterian, Chicago, has made Los Angeles his home. He was heard Feb. 1st at the new Wangerin in St. Vibiana's Cathedral, the occasion being one of the series of Thursday evening recitals presented by Frank H. Colby, Cathedral organist and Editor of the Pacific Coast Musician.

The Musicians' Guild met for its first dinner of the new year at the Windsor Tea Room, and was entertained by George Lieblich, concert pianist and teacher, in personal reminiscences of Liszt, whose pupil Mr. Lieblich was at Weimar. The February meeting of the Guild was held the 10th, with Dean Walter F. Skeele of the University of So. Calif. College of Music, and organist at Ninth Scientist, of Los Angeles, as chairman of the program committee.

Women composers of church music were featured at the service, Jan. 26, by the First M. E. Choir, Alexander Stewart, director; Mabel Culver Adsit played several organ numbers immediately preceding the service.

The Palestrina Choir, recently formed for the presentation of the better Catholic Church music, made its appearance Jan. 29, at the Catholic Women's Clubhouse, Thomas Taylor Drill, director, and the principal work of the program was Franke's Mass in A.

Dr. Humphrey J. Stewart of San Diego and Edwin H. Lemare were guests of a group of Los Angeles organists at an informal luncheon, Jan. 29. Dr. Stewart was here to give the third of the Thursday evening programs at St. Vibiana's Cathedral.

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Seattle

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During the season's more severe months the opportunities for hearing fine organ music in Seattle have been somewhat scarce. The best recital by a local artist was given by Dr. F. S. Palmer who played a Bach program at St. James' Cathedral about the middle of January. The atmosphere for Bach at these Cathedral recitals is well-nigh perfect and the fastidious taste of the organist is assurance enough that one's senses are not going to be violated by either churchly or secular trash. Dr. Palmer recently returned from a tour through Europe and I think he brought back a little of that atmosphere gathered from the cathedrals of the Old World. The recital was well attended, considering the frozen condition of the world without.

The month of January brought to the organ world of the great Pacific Northwest, the news of the sudden death of Arthur E. James of Everett, Wash. Mr. James was organist of the First Baptist Church of that city for very many years. He was a hard worker and an honest, cheerful companion among his colleagues.

The high point in organ activities of the season was reached when Lynnwood

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Farnam played at the University Temple on the huge Kimball. To anyone who has heard Mr. Farnam play, the foregoing statement would be sufficient to cover the recital perfectly, and for those who have not, no amount of elucidation by the most expert word-painter would do justice to Mr. Farnam's matchless work. I can only repeat the conventional superlatives regarding his flawless technic, colorful registration, extreme clearness of contrapuntal passages, and his delightful repose at the organ.

On the morning of the recital I called at his hotel shortly after eight, only to find that he had already left for the church. Anxious to renew old acquaintance I hurried to the church and found him hard at it. After the usual felicitations I left him and returned at four in the afternoon to find him still on the bench. That is the secret of a great artist—hard work and plenty of it. Great men are not born different from others—they are merely hard workers. Mr. Farnam's recital was a glorious feast of fine organ playing—a Heifitz of the console—and his effortless playing was a delight to the eye as well as the ear. The console was

elevated so that everyone could see his activities in detail. An informal reception was held for him after the recital at the home of one of the local organists.

—WESTERN N.Y.A.G.O.—

Jan. 26 the Chapter had the pleasure of a tour of Rochester's most beautiful edifice, the new Masonic Temple. The building houses five very fine organs, chief of which are the two magnificent 4m Skinner in the Main Auditorium and 4-83 Moller in Cathedral Hall; the latter is a very effective instrument, installed in the four corners of the Hall. Three 3m Buhl organs of considerable size with ancillary Solo divisions are very interesting and satisfying. Two 2m Mollers complete the equipment.

Robert J. Berentsen, organist at the Lake Avenue Baptist, formerly of the Eastman Theater, demonstrated the possibilities of the various instruments with an interesting ramble through the stops of each.

Donald S. Barrows designer of the seven organs explained some of the special features which characterize these installations.

—HALIFAX—

In Canada too it is "not the age when people go to Church twice on Sunday; most of them do not go at all; if they send their contribution they think all will be well." Sticking to a sinking ship is not so intelligent as trying to stop the leaks and save the ship; perhaps music can play a large part in helping bring the church back to its former importance in the lives of humanity. Mr. Wm. Roche, of Trinity Church, Halifax, with a boychoir and a new Casavant, is doing his share; a choir concert inspired greater interest in the church and netted \$100. The annual Revue of the choir comes at Easter this year and it is hoped, on the strength of former performances, to net \$500. Mr. Roche's boys trail him home each Sunday evening after service and spend some social hours around the fireside and radio.

EDWARD A. FUHRMANN gave the third annual memorial concert in honor of Adolph M. Foerster on the 71st anniversary of his birth, in the First Presbyterian, Johnstown, Pa., Feb. 2, using organ and vocal numbers.



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